



# Serpent in the Silver Mask

By David Llewellyn

**THE DOCTOR – PETER DAVISON**

A traveller in time and space.

**TEGAN – JANET FIELDING**

The Doctor's travelling companion.

**NYSSA – SARAH SUTTON**

The Doctor's travelling companion.

**ADRIC – MATTHEW WATERHOUSE**

The Doctor's travelling companion.

(The Mazzinis are, Kind Hearts and Coronets style, played by the same actor.)

**ANGELO MAZZINI** – 40s Alan Bennet-ish archaeologist.

**FRANCESCO MAZZINI** – 60s, gruff Fred Truman-like northerner.

**MARIA MAZZINI** – 50s/60s vampish, overbearing, Donatella Versace meets Bubbles de Vere.

**PETER & PAUL MAZZINI** – 20s, posh but dim, Made in Chelsea virtually identical brothers.

**JOE MAZZINI** – 20s, affable, boy next door.

**THE KILLER** – Filtered, gruff, disguised voice.

**SUPERINTENDENT GALGO –**

Killoran [PRO: Kill-LORE-ran] Chief of Police. Half dog half human in effect. Tough, no nonsense.

**ZALEB 5 –**

Robot Administrator, sounds like an advert voiceover, Stephen Toast in robot form.

**SOFIA –**

20s, Carlo Mazzini's assistant. Bit Saffy from Ab Fab.

**PLUS CAMEOS:**

ROBOT DOLLS, MORTUARY ATTENDANT.

**DIRECTOR: BARNABY EDWARDS**

**SCRIPT EDITOR: GUY ADAMS**

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**EXECUTIVE PRODUCERS: NICHOLAS BRIGGS & JASON HAIGH-ELLERY**

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**EPISODE ONE**

**MUSIC: OPENING THEME**

**Scene 1: INT. Pleasure Garden**

FX: A SPRAWLING PLEASURE GARDEN BENEATH A GIANT GLASS DOME. BIRDS SINGING, FOUNTAINS SPLASHING. IDYLLIC. INTO THIS COMES THE FAMILIAR VWOOORP OF THE TARDIS. ITS DOOR OPENS, AND THE DOCTOR, ADRIC, TEGAN AND NYSSA STEP OUT.

**DOCTOR:**

Here we are! Argentia.

**TEGAN:**

It's beautiful.

**ADRIC:**

It's fascinating.

**NYSSA:**

It's horrible.

FX: TARDIS DOOR CLOSES.

**TEGAN:**

But what is it?

**DOCTOR:**

A space station the size of a city, located on the outer edges of the Kuiper Belt... and sixty minutes out of time. [PRO: Kuiper rhymes with 'wiper']

**TEGAN:**

Looks a bit up-market.

**NYSSA:**

(DISBELIEVING) Really?

**TEGAN:**

You don't approve?

**NYSSA:**

It's like a tasteless person's idea of luxury.

**TEGAN:**

Gee. Thanks. (MUTTERS) Talk about snobbery.

**ADRIC:**

Doctor, you say it's sixty minutes out of time...

**DOCTOR:**

That's right.

**ADRIC:**

But how?

**DOCTOR:**

Temporal displacement field. And, thanks to interplanetary law, that makes anyone who lives here tax exempt.

**TEGAN:**

Like I said. Up-market.

**NYSSA:**

And like I said. Horrible. Why would you bring us here?

**DOCTOR:**

Diothynine crystals.

**TEGAN:**

Come again?

**ADRIC:**

Diothynine crystals. They're used to focus sonic waveforms. Isn't that right, Doctor?

**DOCTOR:**

Yes.

**TEGAN:**

(MUTTERS) Teacher's pet.

**DOCTOR:**

They grow naturally wherever temporal zones meet, almost like a fungus. Hence Argentia. And if all goes according to plan, I'll be using one to make a new sonic screwdriver.

**NYSSA:**

How exactly are we going to get our hands on one of these crystals?

**DOCTOR:**

We need to find our way to anywhere connecting Argentia with the outside world – that's where the crystals are most likely to form.

**FX:** A FLOATING GUARD ROBOT COMES WHIRRING TOWARDS THEM. THEY STOP WALKING.

**ADRIC:**

I think we've been noticed.

FX: ROBOTIC BLEEPING AND BLOOPING.

**DOCTOR:**

(ANSWERING THE ROBOT) Visitors.

**TEGAN:**

Doctor?

**DOCTOR:**

It's alright. I'm fluent in robo-speak.

FX. MORE BLEEPING FROM THE ROBOT.

**DOCTOR:**

(IN RESPONSE) Of course we have clearance papers. I have them here somewhere.

FX: MAKES A SHOW OF FUMBLING AROUND IN HIS POCKETS.

**DOCTOR:**

Now... where... did... I... put them?

FX: SUPERINTENDENT GALGO APPROACHES.

**NYSSA:**

Err, Doctor...

**GALGO:**

(SNARL)

**TEGAN:**

(FRIGHT) Ah!

**DOCTOR:**

(SOTTO) It's alright. He's a Killoran. Their bark is usually worse than their bite.

**TEGAN:**

Usually?

**GALGO:**

I'm Superintendent Galgo. Chief of Police. What seems to be the problem?

FX: ROBOTIC BLEEPES AND BLOOPS.

**GALGO:**

Guardbot 443 says you don't have clearance papers.

**DOCTOR:**

Oh no, I have them here somewhere. Or perhaps I left them on our ship...

**GALGO:**

Doesn't matter. I'll just need to take a DNA sample from the four of you.

**NYSSA:**

Doctor?

**DOCTOR:**

That'll be fine. (TO THE OTHERS) Just do as he says.

**GALGO:**

Sir, if you could poke your tongue out.

**ADRIC:**

(CAGEY) Alright... (TONGUE OUT) Aaah.

FX: SLURPY MINI VACUUM NOISE.

**ADRIC:**

(TONGUE OUT) Ow!

**GALGO:**

Now you, miss.

**NYSSA:**

What exactly are you doing with our DNA?

**GALGO:**

It's for the Bioscan. So we can know your whereabouts while you're on the station.

**NYSSA:**

Bit invasive. (TONGUE OUT) Aah.

FX: SLURPY VACUUM.

**GALGO:**

Now you.

**TEGAN:**

I hope that thing's sterile. (TONGUE OUT) Aah.

FX: SLURPY VACUUM.

**GALGO:**

Thank you. And lastly, you.

**DOCTOR:**

Of course. (TONGUE OUT) Aaaah.

FX: SLURPY VACUUM.

**GALGO:**

Here for the funeral?

**DOCTOR:**

(TONGUE STILL OUT) Funeral? (TONGUE IN) Sorry. Funeral?

**GALGO:**

Carlo Mazzini.

**DOCTOR:**

(BLUFFING) Of course. Carlo. Good old Carlo. Yes. (SAD FACE)  
It's very sad.

**GALGO:**

Well, it's just about to begin, so you'd better run along.

**DOCTOR:**

And where... is... this funeral... taking place?

**GALGO:**

Temple of Optimism. Down that path, first on the right.

**DOCTOR:**

Thank you, Superintendent. You've been most helpful. Good day.  
(BEAT, URGENT) Come along, everyone.

FX: THEY WALK AWAY BRISKLY.

**NYSSA:**

So, Doctor. What happens when Superintendent Galgo runs our  
DNA against his database of residents and visitors and finds  
we aren't on it?

**DOCTOR:**

Oh, I doubt he'll do that. Not immediately, anyway. You see,  
it's impossible to dock here unless you have clearance. (BEAT)  
Or a TARDIS. So it's hardly a matter of urgency.

**TEGAN:**

We're stowaways?

**DOCTOR:**

I prefer the term 'surprise guests'.

CUT TO:

**Scene 2: INT. TEMPLE OF OPTIMISM**

FX: THE MURMUR OF THE CROWD AS PEOPLE FILE IN. BIG, ECHOEY, CHURCH-LIKE SPACE.

**CROWD WILDTRACK:**  
(RESPECTFUL MUTTERING)

**TEGAN:**  
This place... it's incredible.

**NYSSA:**  
I suppose that's one word for it.

**DOCTOR:**  
(TO HIMSELF) Mazzini... Mazzini...

**ADRIC:**  
You know the name, Doctor?

**DOCTOR:**  
Wonder if he was related to the mining Mazzinis...

**NYSSA:**  
And they are...?

**DOCTOR:**  
Largest mining company in the Seven Systems. I once saved a colony of theirs from an infestation of spider-rats...

**TEGAN:**  
Spider-rats?

**DOCTOR:**  
Exactly what they sound like.

**TEGAN:**  
(SHUDDERS) Urghh...

FX: SYNTH TRUMPET FANFARE. ATTENDEES HUSH. A MECHANICAL BUZZ AS ZALEB 5 WHEELS ONTO THE PODIUM.

**NYSSA:**  
Who's that?

**DOCTOR:**  
The administrator, I would imagine.

**ADRIC:**  
But... it's a robot.

**DOCTOR:**

Many of the more exclusive stations are governed by AI. Less partisan squabbling. No chance of 'human error'...

(WHEN ZALEB 5 SPEAKS, IT'S LESS 'ROBOT-Y' AND MORE "VOICEOVER ARTIST" – INAPPROPRIATELY CHIPPER FOR SITUATION, AND MAYBE EVEN A BIT 'TOAST OF LONDON'.)

**ZALEB 5:**

Residents of Argentia and honoured guests. I am Chancellor Zaleb 5. Please be seated.

FX: THE CROWD TAKE TO THEIR SEATS.

**ADRIC:**

Where do we sit, Doctor?

**DOCTOR:**

I don't know. Are we bride or groom?

**TEGAN:**

It's a funeral.

**DOCTOR:**

Oh, yes.

**NYSSA:**

(WHISPER) Let's just sit down, shall we? Or people will stare.

FX: THEY SIT ON THE NEAREST PEW.

MUSIC: SEGUE



**Scene 3: INT. TEMPLE OF OPTIMISM**

FX: FUNERIAL ATMOS. PICTURE A HIGH, VAULTED CEILING. VOICES WILL ECHO.

**ZALEB 5 (AMPLIFIED):**

I'd now like to invite Angelo Mazzini to say a few words about his father.

FX: ANGELO MAZZINI TAKES TO THE PODIUM.

**ANGELO (AMPLIFIED):**

(CLEARS THROAT) My father was a powerful and wealthy man. He joined the board of directors of the Mazzini Mining Company when he was just twelve years old, and two years later succeeded in ousting his own father as executive officer.

**TEGAN:**

(WHISPERS) Sounds charming.

**DOCTOR:**

Shh.

**ANGELO (AMPLIFIED):**

I still recall the day when I told him I had no desire to follow in his footsteps. I thought he would be angry, but instead he looked me straight in the eye, and said, "Son. That's terrific news. You've got no common sense and you'd be terrible in negotiations." As a philanthropist, he established many charities, including Children of Calisto, finding work placements in his hydrogen mines for boys and girls as young as five...

FX: ANGELO'S SPEECH CROSS-FADES WITH THE ATMOSPHERE OF THE WAKE.

**Scene 4: INT. GUILDHALL**

FX: A LARGE, OPULENT FUNCTION ROOM. MARBLE FLOOR. A WATER FEATURE TRICKLES AWAY. ROBOT SERVANTS DELIVER DRINKS TO THE GATHERED GUESTS. TASTEFUL DECADENCE. A CIVILISED, SEDATE WAKE. BACKGROUND CHATTER.

**WILDTRACK:**

(WAKE CHATTER)

**TEGAN:**

Oh, Doctor. I'm not sure about this. Gate-crashing a funeral is one thing, but the wake?

**DOCTOR:**

It may have escaped your attention, Tegan, but our friend Superintendent Galgo has been keeping his eyes on us from the moment we arrived. If we hadn't come to the wake, it would have looked even more suspicious.

**NYSSA:**

There are a lot of people here.

**DOCTOR:**

Hardly surprising. They'll be reading out Carlo Mazzini's last will and testament shortly. And a fortune like his could make someone very wealthy.

**ADRIC:**

I can't help but notice the Mazzinis all... well... they all look alike.

**DOCTOR:**

That's because they're demi-clones.

**TEGAN:**

They're what?

**DOCTOR:**

Demi-clones. Many of them were born from cloned material, given a few genetic twists here and there for variety. (DISDAINFUL) Keeps the bloodline "pure", apparently.

**NYSSA:**

The more I hear about this family, the less I like them.

**DOCTOR:**

We should split up and mingle...

**TEGAN:**

Mingle?

**DOCTOR:**

Blend in. And if we keep our eyes and ears open we may-

**NYSSA:**

(INTERRUPTING) Eavesdrop?

**DOCTOR:**

-gather information.

**TEGAN:**

And eavesdrop.

**DOCTOR:**

Well, yes. And that.

MUSIC: SEGUE.

**Scene 5: INT. GUILDHALL**

FX: SAME AS BEFORE, BUT MOMENTS LATER. BACKGROUND CHATTER ETC.

**ANGELO:**

I was actually in 1944 when the communication came through telling me my father had passed.

**DOCTOR:**

So you're a time traveller?

**ANGELO:**

Oh, yes. Comes with the job. (BEAT) Chrono-archaeology.

**DOCTOR:**

I see!

**ANGELO:**

I was rescuing a painting thought destroyed in the Second World War. Have you ever travelled in time, Mr..?

**DOCTOR:**

Doctor. And yes. Once or twice.

**ANGELO:**

Fellow time digger?

**DOCTOR:**

Not exactly, no. (BEAT) So.. no plans to enter the family business?

**ANGELO:**

Oh, no. No. Mining is more my uncle's cup of tea, really.

**DOCTOR:**

Your uncle?

**ANGELO:**

Francesco. Uncle Frank.

FX. WE CROSS TO ELSEWHERE IN THE ROOM.

**Scene 6: INT. GUILDHALL**

FX: SAME AS BEFORE, BUT ELSEWHERE AT THE GATHERING. FRANCESCO MAZZINI IS HOLDING COURT. THINK: GRUFF, NO-NONSENSE NORTHERNER IN THE FRED TRUEMAN MOLD. AND WHEN HE SAYS "ENCHANTE", IT'S MORE "EN-CHAN-TAY".

**FRANCESCO:**

The boy's got book learning coming out of his ears, but he's got no head for business. If you ask me, they must have dropped a stray eyelash in the test tube, because there's not a Mazzini bone in his body.

**GUESTS:**

(POLITE LAUGHTER)

**FRANCESCO:**

Pardon me, love, have we met?

**TEGAN:**

No. I'm Tegan. Tegan Jovanka.

**FRANCESCO:**

What a lovely name. Enchanté, Tegan Jovanka. Enchanté.

FX: HE TAKES HER HAND AND KISSES IT.

**TEGAN:**

(UNEASY) Oh.

**FRANCESCO:**

Were you a friend of my brother's?

**TEGAN:**

More, erm... an acquaintance, really. Were you and he... close?

**FRANCESCO:**

Couldn't stand one another. Hadn't seen him in almost fifteen years. Even in the nursery, we were at each other's throats. He once took me to court over a game of Monopoly. And won. I manage our operations on Titan, he chose to live here on Argentia. Suited us both perfectly.

**TEGAN:**

I see.

**FRANCESCO:**

Saying that, if he had any sense he'll have left it all to me.

**TEGAN:**

Left what?

**FRANCESCO:**

The fortune, of course. Business interests. I know Angelo's his son, but the lad wouldn't know how to run a business if his life depended on it. Me, on the other hand... I mean, I've practically been running the company since he moved to Argentia. I'd happily give our Angelo a generous allowance. And it's not as if Maria's short of a shilling or two.

**TEGAN:**

Maria?

**FRANCESCO:**

Our sister.

FX. WE CROSS TO ELSEWHERE IN THE ROOM.

**Scene 7: INT. GUILDHALL**

FX: SAME AS BEFORE, BUT ELSEWHERE IN THE ROOM. MARIA MAZZINI IS LIKE A TERRIFYING MASH-UP OF DONATELLA VERSACE, BUBBLES DE VERE AND BARBARA CARTLAND.

**MARIA:**

...And then there was my fifth husband, the Grand Vizier of Klytus 5. Take my advice, ladies. Never marry a Klytonian. They sleep for 23 hours a day and never bathe. You. Girl.

**NYSSA:**

My name is Nyssa.

**MARIA:**

Are you married?

**NYSSA:**

No. I-

**MARIA:**

All women should marry. But marry well. Avoid soldiers and academics. Go for someone not too bright, not too dull. Preferably someone with more money than you. My second husband was a landscape gardener from the jungle moon of Idos. Never again.

**NYSSA:**

And your present husband?

**MARIA:**

There isn't one. I am 'between marriages'. I only hope my brother's will is suitably generous.

**NYSSA:**

Meaning...?

**MARIA:**

That he remembered his dearest sister in the winter of his life and was mindful of her situation when making out his will. Besides which, I have two sons, neither of whom shows much aptitude for business. They will need to be provided for, of course.

**NYSSA:**

Are they here now?

**MARIA:**

Oh yes. They're over there. Peter and... um... (CLICKS FINGERS THREE TIMES)... Paul. Had them with my third husband, the Disembodied Mind of Garikos Velt. Of course, we couldn't have any of our own, Garikos being an entity of pure consciousness, and so Peter and Paul were based on DNA from my grandfather - though we gave Paul blue eyes to match the sofa.

**NYSSA:**

That's shocking!

**MARIA:**

You're telling me. A guest spilled wine on it months later. The stain wouldn't come out and we simply couldn't find another in a matching shade. Such a waste.

FX. WE CROSS TO ELSEWHERE IN THE ROOM.



**Scene 8: INT. GUILDHALL**

FX: SAME AS BEFORE, BUT ACROSS THE ROOM. PETER AND PAUL MAZZINI ARE A BIT 'MADE IN CHELSEA' – LOTS OF TRUST FUND QUESTION INTONATION.

**PETER:**

Who do you think will get the company?

**PAUL:**

Uncle Frank, most likely.

**PETER:**

Eurgh. Why doesn't he just retire and die already?

**PAUL:**

I know, right? It's like, totally unfair that he's still alive. Make some room, granddad.

**PETER:**

Umm, he's our uncle?

**PAUL:**

It's, like, a figure of speech or something?

**PETER:**

What if he left it all to Angelo?

**PAUL:**

Why would he even do that?

**PETER:**

Because Angelo is, like, his son?

**PAUL:**

Yeah, but what does he even do?

**PETER:**

Something to do with time travel or something? Like, looking at old stuff or whatever?

**PAUL:**

Boring.

**PETER:**

Isn't it, though?

**ADRIC:**

That reminds me of the time on Alzarius when my brother Varsh-

**PETER:**

Umm, who are you?

**ADRIC:**

I'm Adric. I'm-

**PAUL:**

-totally cramping our style.

**PETER:**

Totally. Like, those women talking to our uncle are completely checking us out right now.

**PAUL:**

Totally.

**ADRIC:**

Right. I'll go, then, shall I?

**PETER:**

Yes. And send over one of the waitresses will you? I just can't get enough of these canapes.

**PAUL:**

I know, right? They're, like, simply too delish.

FX: ADRIC LEAVES.

**PETER:**

Who is that, over there? Talking to the girl with the brown hair?

**PAUL:**

I think he's, like, our cousin or something.

**PETER:**

Really? But look at his clothes.

**PAUL:**

I know. Totally. That suit. It's like he works in a hotel or something?

**PETER:**

Totally awful.

**PAUL:**

Totally.

FX. CROSS TO ELSEWHERE IN THE ROOM.

**Scene 9: INT. GUILDHALL**

FX: SAME AS BEFORE, DIFFERENT PART OF THE ROOM. JOE MAZZINI IS A PERFECTLY NORMAL, BOY-NEXT-DOOR TYPE.

**JOE:**

Did you know my uncle well?

**TEGAN:**

Your uncle?

**JOE:**

Carlo Mazzini. (BEAT, SMILE) The man whose funeral you're at.

**TEGAN:**

Oh, Carlo. No – not really. I'm here with friends. You're one of the Mazzinis? What am I saying? Of course you are. I can...

**JOE:**

See the resemblance?

**TEGAN:**

Well, yes.

**JOE:**

Not much of one, though, I hope.

**TEGAN:**

(LAUGHS) What makes you say that?

**JOE:**

Well. The main reason I introduced myself is because you're one of the very few ordinary-looking people here.

**TEGAN:**

Ordinary-looking? Was that meant as a compliment?

**JOE:**

Yes!

**TEGAN:**

It really doesn't sound like one.

**JOE:**

Sorry!

**TEGAN:**

I'm kidding. My name's Tegan, by the way.

**JOE:**

Joe Mazzini.

**TEGAN:**

And are you in the family business?

**JOE:**

Thankfully not. I'm a schoolteacher.

**TEGAN:**

(LITTLE BIT SWOONINGLY) A teacher? What, with, like, little kids and everything?

**JOE:**

That's right. On one of the Saturn colonies. Brixton 125. What do you do?

**TEGAN:**

Oh, I... travel. But I was a stewardess. Almost.

**JOE:**

Really? Which agency?

**TEGAN:**

Um... it was a... (BLUFFING) shuttle company.

**JOE:**

I used to commute Earth to Mars all the time, so I think I've flown with most of them.

**TEGAN:**

Well... this was a small... independent... shuttle company.  
(CHANGING THE SUBJECT) So... how long have you lived on Saturn?

**JOE:**

Six years.

**TEGAN:**

And you like it there?

**JOE:**

Love it. The views from our station are just incredible. It's a long old flight to Argentia, though. Four hour transfer on Zephyr 9. And there is nothing to do on Zephyr 9.

**TEGAN:**

(BLUFFING) Oh, tell me about it.

**JOE:**

To be honest with you, if my father was still alive I probably wouldn't have come. But you know how it is. Family is family. And saying that, it is all kind of fascinating.

**TEGAN:**

How do you mean?

**JOE:**

Well, look at them all. It's like an anthropological field trip. Each of them trying to work out who will get the biggest slice of the pie.

**TEGAN:**

Are you expecting anything?

**JOE:**

(LAUGHS) Not a bean. Carlo and my father had a falling out. We were the black sheep of the family.

MUSIC: SYNTH FANFARE.

**ZALEB 5:**

Residents and honoured guests. Mr Mazzini's assistant, and the executor of his estate, Sofia Cozzi, will now read the last will and testament.

**WILDTRACK:**

(MURMUR OF INTEREST)

FX: SOFIA STANDS BEFORE THEM – SHE'S A BIT 'SAFFY' FROM AB FAB.

**SOFIA:**

Hello, everyone. And thank you so much for being here today. As the person who was closest to Mr Mazzini in his last few months, it is a great privilege to be able to represent him at this time. Carlo Mazzini was a great man, but he was also a man of very few words-

**FRANCESCO:**

(RAISED) So get on with it!

**SOFIA:**

Yes. Of course. Yes. It's... it's... it's not a long will. Mr Mazzini was very exact in his wishes...

**MARIA:**

(RAISED) You're gabbling, dear. Don't gabble.

**SOFIA:**

Okay. Yes. Right. So without further ado, I'll begin. (CLEARS THROAT) 'I, Carlo Mazzini, being of sound mind...'

**PETER:**

Like, can you maybe skip to the important bits?

**PAUL:**

Yeah. Totally.

**SOFIA:**

(RUSHED) 'I, Carlo Mazzini, being of sound mind bequeath the entirety of my estate, including all moneys, properties, titles and business interests, to my son Angelo.'

**WILDTRACK:**

(COLLECTIVE GASP - GOSSIPY MURMUR FROM THE CROWD.)

**FRANCESCO:**

You're joking!

**PETER:**

That's, like, so unfair.

**PAUL:**

Like, totally. Mum?!

**MARIA:**

That Judas! Leaving his sister to fend for herself, abandoning his nephews to a life of penury. Oh, the shame! The shame!

**ANGELO:**

Oh. Oh. Well... I wasn't expecting that. Oh.

**WILDTRACK:**

(MORE MURMURS OF CONSTERNATION AND SURPRISE.)

FX. WE CROSS TO ELSEWHERE IN THE ROOM.

**Scene 10: INT. GUILDHALL**

(FX: ELSEWHERE IN THE ROOM – THE DOCTOR, TEGAN, ADRIC AND NYSSA ARE REGROUPING.)

**NYSSA:**

Perhaps now is the perfect time for us to make our exit.

**DOCTOR:**

Really, Nyssa? But it's just beginning to get interesting!

**TEGAN:**

Doctor, I like my soap operas as much as the next person, but I don't want to find myself standing in the middle of one.

**ADRIC:**

They're right, Doctor. We should find the crystals and go.

FX: ZALEB 5 COMES TRUNDLING PAST WITH A MECHANICAL WHIRR, ACCOMPANIED BY SOFIA. WE FOLLOW HIM, CROSSING TO THE NEXT SCENE.

**Scene 11: INT. GUILDHALL**

FX: CONT. FROM SC.10, ZALEB 5 WHIRRING TOWARDS ANGELO.

**ZALEB 5:**  
Congratulations, Mr Mazzini.

**ANGELO:**  
Oh, thank you. Thank you very much.

**SOFIA:**  
As well as the material assets, your father left you a considerable amount of money.

**ANGELO:**  
And... and... and how much are we talking, exactly?

**SOFIA:**  
Nine billion credits.

**ANGELO:**  
Right, I see, and- (BEAT) How much?

**SOFIA:**  
Nine billion. Here. See?

FX: SOFIA SHOWS HIM A TABLET-LIKE DEVICE – QUICK BLOOP AS SHE BRINGS UP THE INFORMATION.

**ANGELO:**  
There must be some mistake.

**ZALEB 5:**  
Your father was a very wealthy man.

**ANGELO:**  
Well, I know that, but nine billion?

**SOFIA:**  
That's right. And if I could just take your thumb print...

**ANGELO:**  
Oh...

FX: BLEEP!

**SOFIA:**  
There. That's all been transferred to your account.



**ANGELO:**

It has? But this... I had no... I mean, I knew he was rich... but nine billion credits? I have to call home. I have to speak with... with... with my accountant.

**SOFIA:**

I'll take you to the Synchpods so you can make the call.  
Follow me.

**FX:** THEY WALK AWAY. WE CROSS BACK TO THE DOCTOR AND FRIENDS.

**Scene 12: INT. GUILDHALL**

FX: CONT. FROM SC.11. – SOFIA AND ANGELO WALK AWAY.

**DOCTOR:**

Synchpods! Perfect!

**TEGAN:**

Synchpods?

**DOCTOR:**

Glass pods, a little like a phone box. They synchronise temporal zones. Say you're on a warp-ship travelling faster than light. Time aboard the ship slows down, making live communication with the outside world impossible. A Synchpod circumvents that.

**TEGAN:**

And what do we want with them?

**DOCTOR:**

It's where we're likeliest to find diothyne deposits. Nyssa, Tegan – you stay here.

**NYSSA:**

Why?

**DOCTOR:**

If we all go at once, Superintendent Galgo may get suspicious.

**ADRIC:**

And me?

**DOCTOR:**

You're coming along. I need a lookout.

**ADRIC:**

But you said they grow naturally – it's not as if we're stealing them..

**DOCTOR:**

No, but the authorities here may not take too kindly to me nosing around anywhere that's off limits. So come on. This way!

CUT TO:

**Scene 13: INT. WALKWAY.**

FX: SOFIA AND ANGELO WALK ALONG A METAL WALKWAY SUSPENDED ABOUT 6 FEET ABOVE LUSH JUNGLE VEGETATION — ALL VERY EDEN PROJECT. SEVERAL WALKWAYS BRANCHES OFF FROM A CENTRAL SECTION TO EACH SYNCHPOD, AS ANGELO AND SOFIA GET CLOSER WE HEAR THE SYNCHPODS, WHICH EMIT A LOW MURMURING DRONE

**ANGELO:**

It's just so much money. I don't know where to begin. I mean, there are charities of course. And I wouldn't mind buying myself a new sky-bike. My current one's airbrakes are on the blink.

**SOFIA:**

Have you used a Synchpod before?

**ANGELO:**

Oh, many times. They're essential in my line of work.

**SOFIA:**

Well, here we are.

FX: HYDRAULIC HISS AS THE SYNCHPOD OPENS.

**SOFIA:**

And remember. Don't open the pod while-

**ANGELO:**

-It's still in use. I know.

**SOFIA:**

Or it-

**ANGELO:**

-cuts off the call. Yes.

FX: A SUDDEN PAGER-LIKE B-B-B-B-BEEP.

**SOFIA:**

That's odd.

**ANGELO:**

Anything the matter?

**SOFIA:**

An alarm's gone off, back at the villa. Probably nothing. It's very sensitive. We had a fly trigger it a few months back. Anyway. I'll leave you to it.

**ANGELO:**

Thank you.

FX: WITH A SOFT FWWUUMP THE SYNCHPOD CLOSES. SOFIA WALKS AWAY. AS THE SOUND GROWS DISTANT, THE DOCTOR AND ADRIC TIPTOE TOWARDS THE SYNCHPOD.

**DOCTOR:**

(SOTTO) It's alright. I don't think he can see us from in there.

**ADRIC:**

(SOTTO) Doctor, perhaps we should go through the proper channels and ask if we can take one of the crystals...

**DOCTOR:**

(SOTTO) In my experience, that sort of request usually ends with a firm 'no'. 'Can I play near the waterfall?' 'Can I join the Time Lord Academy?' 'Can I borrow that TARDIS?'

**ADRIC:**

(SOTTO) But if we get caught...

**DOCTOR:**

(SOTTO) We won't. It'll be fine. (BEAT) Wait her while I climb down to look at the connections. And if you see anyone coming, especially Superintendent Galgo, whistle.

**ADRIC:**

(SOTTO) Whistle?

**DOCTOR:**

(SOTTO) And loudly.

(FX: THE DOCTOR LOWERS HIMSELF OFF THE WALKWAY INTO THE VEGETATION BELOW.)

**ADRIC:**

(SOTTO, TO HIMSELF) Oh, I have a bad feeling about this. I hope he isn't gone too long. (BEAT, NOTICES SOMETHING) Wait a moment... who's that? (BEAT, OVER THE EDGE OF THE WALKWAY) Doctor. There's someone coming. Doctor?

(NO REPLY.)

**ADRIC:**

(TUTS) Typical.

CUT TO:

**Scene 14: INT. SYNCHPOD**

FX: ULTRA MODERN, GLEAMING WHITE – AS IF DESIGNED BY APPLE. THE ACOUSTICS SHOULD BE DULL – SOUNDPROOFED. NOTHING FROM THE OUTSIDE WORLD. ANGELO TAPS SOME BUTTONS ON A PANEL – BLEEPS AND BLOOPS. A BRIEF, FUTURISTIC DIAL TONE.

**ANGELO:**

Hello. Can you please put me through to Varny and Blight Accountants, Bradburyville, Mars?

FX: ANOTHER FUTURISTIC DIAL TONE.

**ANGELO:**

Oh, hello, yes. This is Angelo Mazzini. Mazzini. Mazz... M-A-Z-Z-I... Yes. Mazzini. I was wondering if I could speak to Mr Varny. He's my accountant, and... (BEAT) Hello? Hello? Can you hear me?

FX: HE TAPS A BUTTON SEVERAL TIMES.

**ANGELO:**

Hello?

FX: WITH A SOFT FWWUUMP THE HATCH OF THE SYNCHPOD OPENS. WE HEAR SOME OF THE AMBIENT NOISE OF THE STATION OUTSIDE.

**ANGELO:**

Do you mind?

FX: ANGELO TURNS AROUND.

**ANGELO:**

I was just in the middle of a very important call, and- (SCARED) Oh!

FX: TWO VERY OMINOUS FOOTSTEPS AS SOMEONE ENTERS THE SYNCHPOD. WHEN THE KILLER SPEAKS, IT'S WITH A CREEPY, HISSING VOICE EFFECT.

**THE KILLER:**

Hello, Angelo.

FX: WITH ANOTHER SOFT FWWUUMP THE DOOR CLOSES.

CUT TO:

**Scene 15: INT. WALKWAY**

FX: BACKGROUND ATMOS AS PER SC.13.

**ADRIC:**

(TRIES, AND FAILS, TO WHISTLE WITH HIS FINGERS, GIVES UP AND SHOUTS:) Doctor!

FX: TWO MUFFLED BLASTER SHOTS FROM WITHIN ONE OF THE SYNCHPODS.

**ADRIC:**

Oh no...

FX: WITH A RUSTLE OF VEGETATION, THE DOCTOR REAPPEARS BELOW. HE BEGINS TO CLIMB BACK UP.

**DOCTOR:**

It's the strangest thing. I could only find the one.

**ADRIC:**

(SHAKEN) Doctor...

**DOCTOR:**

Almost as if they'd all been scrubbed away by a temporal anomaly or a quantum tear or-

**ADRIC:**

(FIRMER) Doctor.

**DOCTOR:**

What's wrong?

**ADRIC:**

It's Angelo Mazzini...

FX: FOOTSTEPS AS GALGO APPROACHES.

**GALGO:**

What about him?

**DOCTOR:**

(GASPS) Superintendent!

**GALGO:**

(FIRM) What's happened to Angelo Mazzini?

**ADRIC:**

He's been murdered!

MUSIC: SEGUE. TIME PASSES. CROSSFADE TO:

**Scene 16: EXT. WALKWAY**

FX: THE DOCTOR AND ADRIC LEAD SUPERINTENDENT GALGO ALONG A WALKWAY, BACK TOWARDS THE SYNCHPODS.

**GALGO:**

And you say his killer was wearing a mask?

**ADRIC:**

Yes – a silver mask. It covered everything, even their eyes. And a hat, like the Doctor's but jet black. He entered the Synchpod...

**GALGO:**

He?

**ADRIC:**

Well, I assume it was a 'he'. I couldn't tell. But whoever it was entered the Synchpod, and they shot him.

**GALGO:**

And where were you when this happened?

**DOCTOR:**

Taking a look at some diothyne crystals...

**GALGO:**

Why?

**DOCTOR:**

It's a... hobby?

**GALGO:**

So you didn't witness Mr Mazzini's murder?

**DOCTOR:**

No.

**GALGO:**

Okay. Which Synchpod was it?

**ADRIC:**

That one, on the end.

FX: GALGO TAPS A CONTROL PANEL AND THE SYNCHPOD OPENS.

**DOCTOR:**

Empty...

**ADRIC:**

But that's impossible.

**GALGO:**

Is this meant to be a joke?

**ADRIC:**

He was right there.

**DOCTOR:**

Adric, could Angelo Mazzini have survived? Perhaps he was just injured.

**ADRIC:**

No, Doctor. I saw it with my own eyes. He was shot twice, with a blaster.

**DOCTOR:**

Perhaps, if the body was moved...

**GALGO:**

Remind me. What's your connection to the Mazzinis? I can see you're not family...

**DOCTOR:**

No. We're... acquaintances.

**GALGO:**

Because something about this doesn't seem right. You turn up for the funeral, complete strangers to everyone else. You can't find your clearance papers when I ask for them. And now this boy comes up with a ridiculous story...

**ADRIC:**

I'm not lying!

**DOCTOR:**

Wait a moment...

**FX: THE DOCTOR ENTERS THE SYNCHPOD.**

**GALGO:**

Hey! I'm still treating this as a crime scene, even if there isn't a- [body]

**DOCTOR:**

Look...

**FX: THE DOCTOR PINCHES A TINY BIT OF DUST BETWEEN HIS FOREFINGER AND THUMB – IT SOUNDS SANDY.**

**ADRIC:**

What is that?



**DOCTOR:**

Ash. (SNIFFS)

**GALGO:**

You mean...?

**DOCTOR:**

Angelo Mazzini. Or what's left of him. Must have been some kind of incineration beam.

**ADRIC:**

I think I'm going to be sick.

**GALGO:**

Well, don't do it in here. (BEAT, INCREASINGLY CHIPPY) Crime scene, remember? (TO THE DOCTOR) Well Doctor, we'll have to run some tests. Make sure it's him. Now come on. We need to go and tell the family. And if what you say is true...

**ADRIC:**

How many more times?!

**GALGO:**

Then we also need to find a murderer.

CUT TO:

**Scene 17: INT. GUILDHALL**

**WILDTRACK:**

(HUBBUB OF SHOCKED VOICES.)

**MARIA:**

I am inconsolable. In-con-solable. Unthinkable news. Simply awful.

**PETER:**

This is, like, really sad and stuff.

**PAUL:**

Totally.

**NYSSA:**

Doctor, what happened?

**DOCTOR:**

Ask Adric. He saw everything.

**ADRIC:**

Angelo Mazzini was making a call from the Synchpod. The door opened, and this... this person stepped in. They were wearing a silver mask and a black hat. And they shot him.

**TEGAN:**

(GENUINE, FOR ONCE) Are you OK?

**ADRIC:**

I think so.

**NYSSA:**

Doctor. If Adric's already told them everything he knows, perhaps we should leave.

**DOCTOR:**

I'm afraid it's not that easy.

**TEGAN:**

Why not?

FX: FEEDBACK WHINE OF A PA.

**GALGO: (AMPLIFIED)**

Residents. Guests. I have some terrible news. Angelo Mazzini has been killed. We identified his remains only moments ago.

**WILDTRACK:**

(GASPS, MURMURS OF SURPRISE.)

**GALGO:**

As such, I have enhanced the perimeter displacement field. The station is now on lockdown. No space- or time-craft may leave Argentia until we know for certain what has happened.

**WILDTRACK:**

(CONSTERNATION, ALARM.)

**MARIA:**

(RAISED) You're treating us like common criminals when you should be out there, hunting his murderer.

**GALGO: (AMPLIFIED)**

We will get to the bottom of this. You have my word. In the meantime, I thank you all for your cooperation and your patience.

FX: WE CROSS TO ELSEWHERE IN THE ROOM.

**Scene 18: INT. GUILDHALL**

FX: ATMOS AS PER SC.17. TEGAN APPROACHES JOE MAZZINI.

**TEGAN:**

Joe.

**JOE:**

Hi, Tegan.

**TEGAN:**

Sorry to hear about your cousin.

**JOE:**

Thank you. I think I'm still in shock. I didn't know Angelo all that well, but still..

**TEGAN:**

It's horrible.

**JOE:**

Hardly a surprise, though.

**TEGAN:**

What do you mean?

**JOE:**

Well. This family.

**TEGAN:**

You think it was one of them?

**JOE:**

He inherits everything, and minutes later he's killed. Seems obvious to me.

**TEGAN:**

But they were all in this room.

**JOE:**

Were they? Look around you. There's one face I can't see.

FX. WE CROSS TO ELSEWHERE IN THE ROOM.

**Scene 19: INT. GUILDHALL**

FX: AS BEFORE.

**DOCTOR:**

(ALMOST TO HIMSELF) An incineration beam. Why would anyone on this station have an incineration beam...?

**NYSSA:**

Well, what are they used for? Usually?

**DOCTOR:**

Incinerating...?

**ADRIC:**

Yes, but what?

**DOCTOR:**

Anything, really. The more powerful ones are used in demolition, mining... (BEAT) Mining!

FX: TEGAN APPROACHES WITH JOE MAZZINI.

**TEGAN:**

Doctor. Everyone. This is Joe Mazzini. He thinks he knows who might have killed his cousin.

**DOCTOR:**

His Uncle Frank.

**JOE:**

Wait, how did you- [know that]

**DOCTOR:**

He's next in line, he wasn't here when the news broke and he has access to mining equipment. Such as an incinerator beam.

**JOE:**

Right. Yes. Well. That's more or less what I was going to say.

**DOCTOR:**

We need to tell Superintendent Galgo. Nyssa, Adric. You stay here. Keep an eye on... well... everyone.

CUT TO:

**Scene 20: INT. FRANK'S HOTEL ROOM**

FX: HOTEL ROOM ATMOS. FRANCESCO IS RECORDING A MESSAGE INTO A SPACE-AGE DICTAPHONE, BLEEP AS HE PRESSES RECORD..

**FRANCESCO:**

Memo for Janice. Angelo dead. Looks like I'll be getting my brother's money after all. Tell Roger to arrange a meeting with Sylvia Zen at the IMC so we can discuss that buyout on Eidos.

FX: A BLEEP AS HE STOPS THE RECORDING. SCRITCHY-SCRATCHY, BUG-LIKE SOUND.

**FRANCESCO:**

Hmnh?

**THE KILLER:**

Hello, Frank.

**FRANCESCO:**

Who the flaming heck...

FX: ANOTHER SCRITCHY-SCRATCHY SOUND, FOLLOWED BY A RATTLESNAKE-LIKE RATTLING.

**FRANCESCO:**

What is that thing?

**THE KILLER:**

Say hello to my little friend.

**FRANCESCO:**

Oh my- [God]

FX: THE KILLER THROWS A HORRIBLE, REPTILIAN CREEPY-CRAWLY AT FRANCESCO – IT LETS OUT A PIERCING SQUEAL AND LANDS ON HIS FACE. THINK ALIEN FACE HUGGER.

**FRANCESCO:**

(MUFFLED SCREAMS)

CUT TO:

**Scene 21: INT. GUILDHALL**

FX: ATMOS AS PER PREV. SCENES. NYSSA AND ADRIC ARE WANDERING ABOUT, TRYING THEIR BEST TO BLEND IN, WHILE EAVESDROPPING ON EVERY CONVERSATION.

**NYSSA:**

(FIXED SMILE) So, I thought we could just walk around very casually talking and smiling at one another as if we were having a perfectly normal conversation.

**ADRIC:**

To what purpose?

**NYSSA:**

Oh, Adric. You're no good at subterfuge. We're playing detective. Don't you see?

**ADRIC:**

Oh, right.

**NYSSA:**

Let's make our way over to the far corner. Get a little closer to Maria Mazzini.

FX. THEY MOVE TOWARDS MARIA, TALKING AS THEY DO.

**NYSSA:**

(BLUFFING, LOUDER) Yes, the ceilings in here are wonderful. A very fine example of neo-baroque, I believe.

**ADRIC:**

Yes. Very... appealing?

**MARIA:**

Of course, this would never happen on Suganda. Our police force is second to none. The problem with a place like Argentia is that it tends to attract the riffraff. Warlords and criminal kingpins and whatnot. Frightfully vulgar. (BEAT) You. Girl.

**NYSSA:**

Me?

**MARIA:**

Yes. You. That friend of yours. Chap in the cricket jumper. Where was he going with my nephew?

**NYSSA:**

I believe they were helping Superintendent Galgo with his enquiries.

**MARIA:**

Oh, were they now?

CUT TO:



**Scene 22: INT. EXCELSIOR HOTEL – CORRIDOR**

FX: THE DOCTOR, TEGAN, JOE AND SUPERINTENDENT GALGO RUN ALONG THE CORRIDOR. THEY SPEAK IN URGENT, HUSHED VOICES, LIKE POLICE ENGAGED IN A DRUGS BUST.

**JOE:**

Room 237... 237...

**GALGO:**

Here – it's this one.

FX: GALGO KNOCKS ON THE DOOR.

**GALGO:**

Mr Mazzini?

BEAT. NO REPLY.

**TEGAN:**

Perhaps he saw us coming and made a getaway..

**GALGO:**

No, according to the Bioscan, he's definitely in this room.

FX: GALGO KNOCKS THE DOOR.

**GALGO:**

Mr Mazzini?

**DOCTOR:**

It's times like this a sonic screwdriver comes in handy.

**GALGO:**

Everyone, stand back.

**DOCTOR:**

Why? What are you-

FX: KA-BLAM – GALGO SHOOTS THE LOCK WITH A BLASTER. IT EXPLODES AND FIZZES IN A SHOWER OF SPARKS, AND SLIDES OPEN.

**TEGAN:**

You know, we could have just asked for a spare key.

**GALGO:**

This way is quicker. Now stay behind me. Is that clear?

**JOE:**

Crystal.

FX: THEY ENTER THE ROOM. WE CROSS TO INSIDE.

**Scene 23: INT. EXCELSIOR – FRANK'S ROOM (CONT.)**

**TEGAN:**

(GASP)

**JOE:**

He's dead!

**GALGO:**

But how?

**DOCTOR:**

Look...

FX: THE DOCTOR CROSSES THE ROOM.

**GALGO:**

Hey, don't touch him!

**DOCTOR:**

He's been bitten.

FX: A SCRITCHY-SCRATCHY, CREEPY-CRAWLY SOUND.

**TEGAN:**

Uh... Doctor.

**DOCTOR:**

Not now, Tegan. Look at the size of that bite mark..

**TEGAN:**

Doctor...

**DOCTOR:**

What kind of creature could have caused that?

**TEGAN:**

Doctor. Whatever it was, I think it's on the ceiling. Right above my head.

**DOCTOR:**

Oh...

**GALGO:**

(SNARLS)

**JOE:**

Eurgh!

FX: ANOTHER SCRITCHY-SCRATCHY, CREEPLY-CRAWLY SOUND.

**TEGAN:**

Doctor... What is it?

**DOCTOR:**

No idea. Some sort of... reptilian arthropod. Just stay still, Tegan. Stay - very - still.

**TEGAN:**

It's staring at me.

**GALGO:**

Doctor...?

**FX:** A RATTLESNAKE-LIKE NOISE FROM THE NASTY BUG. IT HISSES, AND POUNCES ON TEGAN'S SHOULDER.

**TEGAN:**

(TERRIFIED, HUSHED) Doctor! It's on my shoulder.

**FX.** THE CREATURE HISSES AS IF TO STRIKE.

**TEGAN:**

Doctor!

**MUSIC:** CRASH IN TITLES.

END OF PART ONE

**EPISODE TWO**

**Scene 24: INT. EXCELSIOR – FRANK'S ROOM**

*[REPRISE OF SC.25*

*(FX: SCRITCHY-SCRATCHY, CREEPLY-CRAWLY SOUND.)*

**TEGAN:**

*Doctor... What is it?*

**DOCTOR:**

*No idea. Some sort of... reptilian arthropod. Just stay still, Tegan. Stay - very - still.*

**TEGAN:**

*It's staring at me.*

**GALGO:**

*Doctor...?*

*FX: A RATTLESNAKE-LIKE NOISE FROM THE NASTY BUG. IT HISSES, AND POUNCES ON TEGAN'S SHOULDER.*

**TEGAN:**

*(TERRIFIED, HUSHED) Doctor! It's on my shoulder.*

*FX. THE CREATURE HISSES AS IF TO STRIKE.*

**TEGAN:**

*Doctor!*

*END OF REPRISE, SCENE CONTINUES.]*

**DOCTOR:**

*Tegan! Don't move.*

*FX: THE BUG MAKES ANOTHER RATTLESNAKE SOUND.*

**TEGAN:**

*(WINCING) It's - drooling - on - my - shoulder.*

**DOCTOR:**

*(ASIDE, SOTTO) Joe. Paperweight. Desk.*

**JOE:**

*What?*

**DOCTOR:**

*Blob of glass. Shaped like a ball.*

**JOE:**

Gotcha.

**DOCTOR:**

Carefully as you can, pass it to me.

**JOE:**

Okay.

FX: JOE TIPTOES OVER TO THE DESK. A FLOORBOARD CREAKS. THE CREATURE HISSES.

**TEGAN:**

(WHIMPERS)

**DOCTOR:**

Carefully...

**JOE:**

(HISSED) I'm trying.

FX: JOE PICKS UP THE PAPERWEIGHT, PASSES IT TO THE DOCTOR.

**JOE:**

Here.

**DOCTOR:**

Thank you. Superintendent?

**GALGO:**

I have my blaster ready.

**DOCTOR:**

Now, Tegan.

**TEGAN:**

(GRITTED TEETH) Yes, Doctor.

**DOCTOR:**

This is very important. Over or under?

**TEGAN:**

Excuse me?

**DOCTOR:**

Overarm or underarm?

**TEGAN:**

Umm. Over?

**DOCTOR:**

Excellent choice. (BEAT, THEN EFFORT OF BOWLING THE PAPERWEIGHT)

FX: THE BUG MAKES A SCRITCHY-SCRATCHY SOUND – THE DOCTOR BOWLS THE PAPERWEIGHT – IT HITS THE BUG WITH A THWACK AND BOTH BUG AND PAPERWEIGHT HIT THE GROUND WITH A THUD.

**DOCTOR:**

Now, Superintendent! Fire!

FX: ZZZZAPP! AS GALGO SHOTS THE BUG AND IT'S EXPLODES WITH A SPLAT! THEN A PAINFUL FIZZING SOUND AS VENOM HITS GALGO IN THE EYES.

**GALGO:**

(GASPS IN PAIN)

**DOCTOR:**

Excellent shot. (BEAT) Are you alright?

**GALGO:**

My eyes! Damn thing sprayed something at me as it died...

**DOCTOR:**

Here. Let me look at them.

FX: THE DOCTOR CROSSES THE ROOM.

**GALGO:**

(PAINED GASP) I can't see!

**TEGAN:**

What is it?

**DOCTOR:**

The creature must have contained some sort of nerve toxin.

**GALGO:**

I don't feel very well... oh!

FX: GALGO COLLAPSES TO THE GROUND.

**DOCTOR:**

He's out cold. We need to get him to a doctor.

**JOE:**

I thought you were a Doctor.

**DOCTOR:**

Not that sort. Quickly. Help me lift him.

**JOE & DOCTOR:**  
EFFORT SOUNDS OF LIFTING GALGO)

CUT TO:

**Scene 25: INT. GUILDHALL**

FX: THE CROWDS FROM EARLIER ARE STARTING TO DWINDLE. NYSSA AND ADRIC ARE WALKING ALONG, STILL DOING THEIR BEST TO EAVESDROP.

**NYSSA:**

And I believe that chandelier was made in the glassworks of Novia Prime.

**ADRIC:**

(SOTTO) Novia Prime is uninhabited, remember?

**NYSSA:**

(SOTTO, GRITTED TEETH) Adric. Please. We're blending in.

FX: THEY'RE NEARING PETER AND PAUL MAZZINI, WHOSE CONVERSATION FADES IN.

**PETER:**

And then, like, she told me she already had a boyfriend over in Proxima, and I was, like, whatever.

**PAUL:**

Yeah. Totally.

FX: THE DOCTOR, TEGAN AND JOE MAZZINI COME RUNNING IN.

**DOCTOR:**

Nyssa! Adric!

**NYSSA:**

What's happened?

**DOCTOR:**

It's Frank Mazzini.

**TEGAN:**

He's been killed.

**NYSSA:**

Murdered?

**JOE:**

Looks that way.

**PETER:**

Hang on... did you just say Uncle Frank's been murdered?

**JOE:**

Yes, Paul.



**PETER:**

I'm Peter. He's Paul.

**JOE:**

Sorry.

**PAUL:**

When did this happen?

**JOE:**

Moments ago.

**PAUL:**

That's, like, totally upsetting and stuff.

**ADRIC:**

But how?

**DOCTOR:**

We need to go back to the TARDIS. There's something I have to show you.

CUT TO:

**Scene 26: INT. TARDIS**

FX: CONSOLE ROOM ATMOS. THEY ARE ALL STARING AT THE DEAD ALIEN CREATURE. IT IS LAID OUT ON A PORTABLE OPERATING TABLE.

**ADRIC:**

So, what is it?

**NYSSA:**

Some sort of reptilian arthropod...

**DOCTOR:**

That's exactly what I said!

**TEGAN:**

No-one likes a show-off.

**NYSSA:**

Fascinating...

**DOCTOR:**

Nyssa, could you pass me the scalpel?

**NYSSA:**

Of course.

(FX: NYSSA PASSES THE DOCTOR A SCALPEL.)

**TEGAN:**

Oh, I can't watch this...

**JOE:**

Me neither.

FX: SQUELCHY SOUNDS AS THE DOCTOR MAKES AN INCISION.

**NYSSA:**

Well, Doctor? Do you know what it is?

**DOCTOR:**

I think it's some sort of Naumek. [PRO: NOR-meck]

**ADRIC:**

And what's that?

**DOCTOR:**

Well, there are various species on several different worlds. Most of them clustered around the Attar System.

**NYSSA:**

Could this one be indigenous?

**DOCTOR:**

Oh, I doubt that. It's highly venomous. Not the sort of thing you'd want scuttling around on a space station.

**TEGAN:**

As Frank Mazzini found out the hard way. (BEAT) Is it safe for me to open my eyes again?

FX. UTTERLY REVOLTING SOUNDS OF DISSECTION.

**NYSSA:**

Probably best you don't.

**ADRIC:**

So someone must have smuggled it in here..

**JOE:**

And planted it in Uncle Frank's room?

**DOCTOR:**

Perhaps...

**NYSSA:**

So that means the killer is still at large.

**DOCTOR:**

Yes. And with Superintendent Galgo resting up, it seems we're the ones in charge of the investigation. (PUTS DOWN DISSECTION TOOLS) Hmm... That's as far as we'll get from a post mortem. We need to find more information on this creature. Nyssa. Search the database. Try and find out exactly which species of Naumek this is.

**NYSSA:**

Of course.

**DOCTOR:**

Joe – where was Angelo staying on Argentia?

**JOE:**

Uncle Carlo's villa, over on the far side of the station.

**DOCTOR:**

Excellent. I'll start there.

**ADRIC:**

And me?

**DOCTOR:**

You're coming with me.

**ADRIC:**

(AIR PUNCH) Yes!

**TEGAN:**

What about us?

**DOCTOR:**

You and Joe can be our eyes and ears on the ground. (RUBS HIS HANDS IN GLEE) Oh! This is exciting!

**TEGAN:**

Erm, Doctor...

**DOCTOR:**

Yes?

**TEGAN:**

Two people dead...? Both Joe's relatives...?

**DOCTOR:**

Yes. (BEAT) Sorry.

**JOE:**

Don't mention it...

**DOCTOR:**

Right, Adric. Let's go!

MUSIC: SEGUE.

**Scene 27: INT. MAZZINI VILLA**

FX: SOFIA LEADS THE DOCTOR AND ADRIC THROUGH A PALATIAL VILLA. ALL MARBLE AND COLONNADES, FOUNTAINS TINKLE EXPENSIVELY.

**SOFIA:**

I tried to call Superintendent Galgo, but I got no reply...

**DOCTOR:**

Yes – he's rather indisposed right now. When did you try to call?

**SOFIA:**

Just as I was about to leave Angelo at the Synchpods. The alarm went off. I rushed back as quickly as I could. The motion sensor which was triggered is in the vault.

**ADRIC:**

And what's inside the vault?

**SOFIA:**

Oh, usually nothing much. A few pieces of furniture. A safe containing the late Mrs Mazzini's jewellery. But today there was something else. A painting.

**DOCTOR:**

The one Angelo rescued from 1944?

**SOFIA:**

Yes. How did you know that?

**DOCTOR:**

He told me about it.

**SOFIA:**

He was going to leave it on his timeship, but I suggested he bring it here, where it would be safe. Ironic, really. Follow me.

CUT TO:

**Scene 28: INT. MAZZINI VILLA – VAULT**

FX: STEEL, EXTREMELY THICK WALLS AND LOTS OF SECURITY. SUPER HIGH TECH. FROM OUTSIDE, THE BEEP-BEEP-BEEP OF SOFIA ENTERING THE CODE. THE VAULT DOOR OPENS WITH A FLURRY OF BOLTS AND COGS AND A HEAVY METAL WHEEZE. SOFIA, THE DOCTOR AND ADRIC ENTER – CRISPLY ECHOING FOOTSTEPS.

**SOFIA:**

This was how I found it. A picture frame...

**DOCTOR:**

But no picture.

**ADRIC:**

Doctor, what are you thinking?

**DOCTOR:**

That perhaps the inheritance was a distraction. Perhaps our killer was after something else entirely, and Angelo and Franco's deaths were a misdirection...

**SOFIA:**

But that inheritance was worth billions...

**DOCTOR:**

And perhaps the killer wants both... (BEAT) Did anyone apart from you enter or leave his house at any point while the painting was here?

**SOFIA:**

Well, they must have. But I checked the security cameras, and no-one went in or out.

**DOCTOR:**

So we're looking for a connoisseur of fine art who can appear and disappear at will.

**ADRIC:**

Uh, Doctor...

**DOCTOR:**

Yes, Adric.

**ADRIC:**

I wouldn't say that in front of Superintendent Galgo.

**DOCTOR:**

Why not?

**ADRIC:**

Well. It sounds a little bit like you.

**MUSIC: SEGUE**

**Scene 29: EXT. WALKWAY**

FX: THE DOCTOR AND ADRIC WALK ALONG A METAL WALKWAY IN ONE OF THE MORE FUNCTIONAL PARTS OF THE STATION. HEAVY DRONE OF INDUSTRIAL ATMOS BELOW US.

**DOCTOR:**

You should go back to the TARDIS. Nyssa may need some help.

**ADRIC:**

And what will you do, Doctor?

**DOCTOR:**

I need to find out how Superintendent Galgo is doing, but first I need to know where he's being treated.

FX: AS IF BY MAGIC, ZALEB 5 APPROACHES WITH A ROBOTIC WHIRR.

**DOCTOR:**

Ah! Zaleb 5!

**ZALEB 5:**

Greetings, [DISTORTED DOCTOR'S VOICE] "Doctor". Greetings [DISTORTED ADRIC'S VOICE] "Adric".

**DOCTOR:**

Hello.

**ADRIC:**

(CAGEY) Hello.

**ZALEB 5:**

I hope you are enjoying your stay here on Argentina.

**DOCTOR:**

Well, it's all been very eventful. What with the funeral, the two murders and the stolen painting.

**ZALEB 5:**

Yes. A tragic turn of events. I am deeply saddened by what has occurred.

**ADRIC:**

(MUTTERS) Could have fooled me.

**ZALEB 5:**

Perhaps, at this difficult time, you might care to sample the many delicious dishes on offer at the Pink Caribou steakhouse, located on Level B2.



**DOCTOR:**

(SIGHS) Sponsored statements. (TO ZALEB) Not – right – now. But could you tell us where they took Superintendent Galgo?

**ZALEB 5:**

Our medical facilities provide residents and guests with first class treatment for both emergencies and minor ailments..

**ADRIC:**

Yes. But where is it?

**ZALEB 5:**

The Derekon Private Medical Centre is located on Level D6.

**DOCTOR:**

Thank you. Goodbye.

FX: THE DOCTOR AND ADRIC WALK ON, LEAVING ZALEB 5.

**ZALEB 5:**

Perhaps while exploring Level D6, you may want to try your hand at Jungle Jim's Crazy Treetop Mini-Golf.

**ADRIC (OFF):**

Thank you, goodbye..

CUT TO:

**Scene 30: EXT. STREET**

FX: FUTURISTIC, SPACE STATION STREET ATMOS. DRONES AND FLYING THINGS BUZZING AROUND, BACKGROUND CHATTER.

**TEGAN:**

So I suppose your Aunt Maria's next in line?

**JOE:**

(HORRIFIED) For what?

**TEGAN:**

The inheritance.

**JOE:**

(SOFT LAUGH) Oh! I thought you meant...

**TEGAN:**

No! The inheritance. I meant the inheritance.

**JOE:**

Well, yes. Frank didn't have any children, so you're right. She'll probably get everything, now he's gone.

**TEGAN:**

So do you think, maybe...?

**JOE:**

Aunt Maria? But she was there in the Guildhall. And shooting someone with a blaster really isn't her style.

**TEGAN:**

She has a style?

**JOE:**

Withering put-downs. Razor sharp snobbery. A fine line in condescension. But not cold-blooded murder.

**TEGAN:**

And you're certain of that?

**JOE:**

Well. There is one thing...

**TEGAN:**

And what's that?

**JOE:**

Her business. On Suganda. She runs a cosmetics company. She's a big fan of make-up and perfume.

**TEGAN:**

I'd noticed.

**JOE:**

And... well... it's only a rumour, and I heard it from my mother who got it from a friend who heard it from... well, you get the idea.

**TEGAN:**

Sure.

**JOE:**

Her business might not be doing so well. She could be on the verge of bankruptcy.

**TEGAN:**

So Carlo's fortune would come in handy?

**JOE:**

Exactly.

CUT TO:

**Scene 31: INT. TARDIS**

FX: CONSOLE ROOM ATMOS. NYSSA IS USING THE COMPUTER. THE DOOR OPENS AND ADRIC ENTERS.

**NYSSA:**

Oh, hello, Adric. Perfect timing. To your left there should be a book...

FX: ADRIC STOPS WALKING.

**ADRIC:**

There are several.

**NYSSA:**

Red cover. 'Flora and Fauna of the Attar System'.

FX: ADRIC PICKS UP A BOOK.

**ADRIC:**

Got it!

**NYSSA:**

Could you bring it over?

FX: ADRIC BRINGS THE BOOK, PLACES IT ON THE CONSOLE.

**NYSSA:**

(DISTRACTEDLY) Thank you.

**ADRIC:**

You know, I could be of more help than just carrying books.

FX: NYSSA BEGINS THUMBING THROUGH THE PAGES OF THE BOOK.

**NYSSA:**

(CONCENTRATING ON THE BOOK) But you carry them so splendidly. Yes, here we are.

**ADRIC:**

What is it?

**NYSSA:**

The Sugandian Naumek. It has purple stripes next to the belly, see? And here...

FX: NYSSA PRODS THE DEAD BEASTY. IT SQUELCHES.

**ADRIC:**

Purple stripes... (BEAT) And that means...?

**NYSSA:**

That we may be looking for someone from Suganda.

**ADRIC:**

(LIGHTBULB) Wait, that's it!

CUT TO:

**Scene 32: INT. HOSPITAL**

FX: A DOOR SLIDES OPEN WITH AN ELECTRIC HUM, AND THE DOCTOR ENTERS GALGO'S ROOM. VERY EXPENSIVE MEDICAL EQUIPMENT BEEPS AND HUMS. CLEAN, BRIGHT, WAY BEYOND BUPA!

**DOCTOR:**

How's the patient?

**GALGO:**

(DROWSY) I've had better days.

**DOCTOR:**

But your sight's back?

**GALGO:**

Just about. Though everything has a sort of green tint.

**DOCTOR:**

I'm sure it'll wear off.

FX: GALGO STIRS, STARTS GETTING OUT OF BED.

**DOCTOR:**

Don't – you should be resting.

**GALGO:**

I've had plenty of rest. I've been in this bed for at least an hour.

**DOCTOR:**

After inhaling a potent nerve toxin...

**GALGO:**

The doctors gave me an antidote. I'm right as rain. I... oh...

FX: HE STAGGERS SLIGHTLY.

**DOCTOR:**

See? Here... let me help you.

FX: THE DOCTOR HELPS GALGO BACK ONTO THE BED.

**GALGO:**

But if there's a killer loose on Argentia...

**DOCTOR:**

I'm taking care of it.

**GALGO:**

What do you mean?

**DOCTOR:**

Nyssa and Adric are doing a spot of research, Tegan and Joe are finding out all they can about the Mazzinis, and I am here making sure you're on the mend.

**GALGO:**

No, no... none of you are even from Argentia. What does Zaleb 5 have to say about all this?

**DOCTOR:**

Not much. And what he did say was said in that inappropriately cheerful voice of his.

**GALGO:**

He isn't programmed to handle a situation like this. There's never been a murder on Argentia, and now we've had two in one day.

**DOCTOR:**

Which is why you should accept our help.

**GALGO:**

But I don't even know you.

**DOCTOR:**

The way I see it, you don't have much choice.

FX: THE DOOR SLIDES OPEN AND JOE AND TEGAN COME RUSHING IN.  
THE DOOR SLIDES SHUT AGAIN.

**DOCTOR:**

Tegan. Joe.

**TEGAN:**

Doctor! We've had an idea.

**JOE:**

Well, it's more a theory. Not even a theory, really.

**TEGAN:**

I mean, it's obvious when you think about it because she's the one who'll inherit everything...

**JOE:**

And she was particularly angry when they named Angelo as sole beneficiary...

FX: THE DOOR SLIDES OPEN AGAIN AND NYSSA AND ADRIC COME IN.

**ADRIC:**

Doctor!

**GALGO:**

This is getting a little crowded.

**NYSSA:**

We've identified the species of Naumek which killed Frank Mazzini.

**TEGAN:**

(CHURLISH) Erm, we were just about to name the killer, actually.

**ADRIC:**

So were we!

**JOE:**

That's impossible.

**NYSSA:**

Well, if either of you have a better solution-

**DOCTOR:**

(RAISED) Could everyone please be quiet?

FX: SILENCE.

**DOCTOR:**

Thank you. Tegan. You first.

**TEGAN:**

Maria Mazzini. It's Maria Mazzini.

**NYSSA:**

We were about to say exactly the same thing.

**TEGAN:**

(SARCASM) Oh, really?

**ADRIC:**

It's true. The Naumek is from Suganda. Its pituitary glands are used in the making of perfume.

**TEGAN:**

Eww.

**NYSSA:**

And Maria Mazzini lives on Suganda.

**JOE:**

Where she runs a company that makes perfume.

**TEGAN:**

A company that's facing bankruptcy.



**DOCTOR:**

See, Superintendent? What did I tell you? We're on the case.

**GALGO:**

Then I need to speak with Maria Mazzini...

FX: GALGO TRIES GETTING OUT OF BED AGAIN.

**DOCTOR:**

No, no, no. You're in no fit state to go interrogating suspects.

**GALGO:**

I'm the only person on Argentia who can.

**DOCTOR:**

Not so.

**GALGO:**

Who do you suggest?

**DOCTOR:**

Ahem.

**GALGO:**

No.

**DOCTOR:**

I'm highly skilled in spotting fibs and I've read every Agatha Christie novel cover to cover. Occasionally backwards.

**TEGAN:**

(HELPFULLY EXPLAINING) Agatha Christie was an Earth author who wrote—

**GALGO:**

(INTERRUPTING) Zip it. Everyone knows who Agatha Christie is. Look Doctor...

FX: GALGO TRIES GETTING OUT OF BED AGAIN.

**GALGO:**

This is ridiculous. I'm not having you running around the place pretending you're Miss Marple. (PAINED GASP) Oh...

FX: GALGO STUMBLES.

**DOCTOR:**

You're still not well enough to go out there. Here. Take my arm. That's it.

FX: THE DOCTOR HELPS GALGO BACK INTO BED.

**GALGO:**

(HUFFS.) I suppose even if I say no you'll do it anyway?

**DOCTOR:**

Naturally. At least I'm being upfront about it.

**GALGO:**

(GROWLS)

**NYSSA:**

Perhaps we should come with you.

**DOCTOR:**

Oh no. This requires tact. I'll go alone.

**ADRIC:**

You won't get much argument from me there, Doctor. That woman terrifies me.

**DOCTOR:**

Oh, what's to be scared of, Adric? Once I charm her, she'll be putty in my hands.

FX: THE DOCTOR AND CO. EXIT, LEAVING SUPERINTENDENT GALGO ALONE.

**GALGO:**

(MUTTERS) What am I doing? I'll be directing traffic in the Asteroid Belt after this.

CUT TO:

**Scene 33: INT. EXCELSIOR HOTEL – MARIA'S SUITE**

FX: HUGE AND TASTELESS, THE PENTHOUSE IN TRUMP TOWER BUT WITH EVEN LESS SHAME.

MUSIC: SLINKY EASY LISTENING MUSIC IN THE BACKGROUND. THINK THE INSTRUMENTAL OF 'THE LOOK OF LOVE' FROM THE '60s CASINO ROYALE.

**MARIA:**

Come through, Doctor. Come through.

**DOCTOR:**

(GOBSMACKED) Well...

**MARIA:**

Splendid, isn't it?

**DOCTOR:**

It's very...

**MARIA:**

Elegant?

**DOCTOR:**

I was going to say 'colourful'. (BEAT, AWKWARD SEGUE) Are you a fan of the decorative arts, Miss Mazzini?

**MARIA:**

'Maria', please. I am a fan of beauty, Doctor. I always stay in the presidential suite whenever visiting Argentina.

**DOCTOR:**

And how about back home on Suganda? Do you have much of an art collection? Paintings? Sculptures?

**MARIA:**

I collect porcelain cats, if that's what you mean.

**DOCTOR:**

Not exactly...

**MARIA:**

Champagne?

**DOCTOR:**

I probably shouldn't. Not while I'm on duty.

**MARIA:**

And what is it you do? You're not a police officer, I take it?

**DOCTOR:**

Certainly not. I'm a Time Lord.

**MARIA:**

Landed gentry. I might have guessed. Your ears have a certain... nobility. Please. Sit.

FX: THEY SIT DOWN.

**MARIA:**

So. How may I help you?

**DOCTOR:**

Well. My friends and I have been assisting Superintendent Galgo with his enquiries...

**MARIA:**

You're suspects? Ridiculous!

**DOCTOR:**

No, no, you see-

**MARIA:**

Because if you ask me, it's the Cozzi girl who is behind all this.

**DOCTOR:**

The Cozzi girl?

**MARIA:**

Sofia. My late brother's assistant. The money-grubbing little wench.

**DOCTOR:**

You believe she killed Angelo and Frank?

**MARIA:**

Undoubtedly.

**DOCTOR:**

But she was at the villa when Angelo was killed. And she doesn't stand to inherit any of Carlo's fortune.

**MARIA:**

Not yet. But trust me. That girl's simpering doe eyes are filled with bloody murder!

**DOCTOR:**

I understand you own a cosmetics company on Suganda...

**MARIA:**

Yes – ‘Savoir Faire’. I might have named it La Parfumerie Mazzini, but sadly my family name is synonymous with gas.

**DOCTOR:**

And how involved are you in the process of making perfume?

**MARIA:**

Oh, barely. I am a connoisseur, Doctor, not a perfumier.

**DOCTOR:**

But you’re familiar with Naumeks?

**MARIA:**

Yes – ghastly little things. We had an infestation of them once at my villa. Why do you ask?

**DOCTOR:**

Well, you see, your brother Frank was bitten by a Naumek...

**MARIA:**

A Naumek? On Argentia?

**DOCTOR:**

A Sugandian Naumek.

**MARIA:**

Impossible! (BEAT) I hope you’re not suggesting I had anything to do with this.

**DOCTOR:**

We’re simply trying to ascertain the truth, Miss Mazzini.

**MARIA:**

(SULTRY) Please. Maria. I insist. (BEAT) You know, Doctor...

FX: MARIA GETS UP AND CROSSES THE ROOM.

**MARIA (cont.):**

Do you mind me sitting next to you?

**DOCTOR:**

Not at- [all]

FX: BEFORE HE CAN FINISH, SHE SITS, THE LEATHER SOFA SQUEAKING UNDER HER. SHE’S IMPOSINGLY CLOSE.

**MARIA:**

Confiding in someone requires a greater degree of intimacy. Don’t you agree?

**DOCTOR:**

(AWKWARD) Well, yes...

**MARIA (cont.):**

My brothers and I were never particularly close.

**DOCTOR:**

R-really?

**MARIA:**

They lacked sophistication. In a family such as ours, I was a rose sprouting from a dung heap.

**DOCTOR:**

I see.

**MARIA:**

And yes, I may have been a tad disappointed by my late brother's will, but to the point where I would commit murder? That requires a far colder heart than mine, Doctor. And mine is a heart which burns fiercely.

**DOCTOR:**

I can imagine.

**MARIA:**

Does your heart burn fiercely, Doctor?

**DOCTOR:**

Well, that's an interesting question. You see-

**MARIA:**

I sense it in you. Your debonair exterior hides an ardour bordering on the animalistic. I see it in your eyes. Tell me about your estates...

**DOCTOR:**

My estates?

**MARIA:**

You are a lord, are you not?

**DOCTOR:**

I think we may have our wires a little crossed...

**MARIA:**

Surely you must own vast tracts of land...

**DOCTOR:**

Well, I did once inherit a dwarf star...

**MARIA:**

Oh, Doctor, take me to your dwarf star...

**DOCTOR:**

...But I gave it away in a raffle.

**MARIA:**

And a philanthropist, to boot! Oh, Doctor...

FX. SHE SLAPS HER HAND ON HIS THIGH. IT IS SURPRISINGLY PAINFUL.

**DOCTOR:**

Ahh!

**MARIA:**

And such powerful thighs! Do you enjoy physical pursuits?

**DOCTOR:**

Well, I have bowled the odd over...

**MARIA:**

(SMOULDERING) I can imagine...

FX: THE DOCTOR STANDS UP VERY SUDDENLY.

**DOCTOR:**

Well. I... erm...

**MARIA:**

What's wrong? Are you spoken for?

**DOCTOR:**

Not at all. I...

**MARIA:**

That's it, isn't it? I am trespassing on the affections of another. Who is it? The brunette, the loud one? (BEAT) The boy?

**DOCTOR:**

Miss Mazzini...

**MARIA:**

Maria!

**DOCTOR:**

Maria. Need I remind you that two members of your family have died within the last few hours?

FX: MARIA RISES, AND STARTS STALKING THE DOCTOR ACROSS THE HOTEL SUITE.

**MARIA:**

And I am grief stricken, Doctor. All I ask is that you comfort me in my hour of need.

**DOCTOR:**

Perhaps... we should... have this interview when you're less out of sorts?

**MARIA:**

Doctor, my heart is aflame! I- (CHOKING)

**DOCTOR:**

Is something the matter?

**MARIA:**

I... (CHOKE, GAG, CHOKE, SPLUTTER)

FX: MASSIVE THUD AS MARIA DROPS DEAD. SHE SMASHES THROUGH A TABLE, SHATTERING IT. GLASSES TUMBLE TO THE FLOOR AND SMASH. A FRUIT BOWL SHEDS ITS CONTENTS AND ROLLS AROUND ON THE FLOOR> WHEN IT EVENTUALLY STOPS ROLLING, ALL IS STILL.

**DOCTOR:**

(UNDERSTATED) Oh dear.

MUSIC: THE LOUNGE MUSIC TAKES A GLOOMY TURN, RISING IN VOLUME AND TURNING INTO A SEGUE.



**Scene 34: INT. EXCELSIOR – MARIA'S SUITE**

FX: SAME SETTING AS BEFORE, BUT WITHOUT THE MUZAK AND WITH MORE OF A CRIME SCENE ATMOS. A PICTURE IS TAKEN – FUTURISTIC, BUT RECOGNISABLE CAMERA SOUND.

**GALGO:**

(A LITTLE PAINED) I told you I should have been the one to interview her.

**DOCTOR:**

You're still recovering. I thought this was the best alternative.

**GALGO:**

And now she's dead.

FX: NYSSA, TEGAN AND ADRIC ENTER THE SUITE.

**TEGAN:**

Doctor – what happened?

**GALGO:**

Do you mind? This is a crime scene.

**NYSSA:**

And the Doctor is our friend. Are you alright?

**DOCTOR:**

I'm fine, Nyssa.

**ADRIC:**

She's dead?

**DOCTOR:**

I'm afraid so.

**TEGAN:**

But how? Not another one of those things?

**GALGO:**

Poisoned.

**DOCTOR:**

Must have happened earlier. Perhaps at the wake.

**GALGO:**

Not so. The poison used was hydroxitine. Fast-acting. Death occurs within seconds.

**DOCTOR:**

But that can't be. I was here the whole time.

**GALGO:**

Exactly.

**NYSSA:**

What are you insinuating?

**GALGO:**

That maybe there's a reason the Doctor forced himself into my investigation.

**TEGAN:**

No, no, you've got the wrong end of the stick...

**GALGO:**

Sofia Cozzi tells me a painting went missing from Carlo Mazzini's vault. She said the Doctor took a particular interest in it.

**DOCTOR:**

I was the one who suggested it may have been the killer's motive!

**GALGO:**

A cunning misdirection, no doubt.

**ADRIC:**

You think the Doctor is the murderer?

**GALGO:**

I've never met him before today, and we have no record of him, or any of you, being granted clearance.

**DOCTOR:**

This is preposterous! I mean, that bit is perfectly true, but it's still preposterous.

**GALGO:**

You conveniently disappeared, "looking for crystals", moments before Angelo Mazzini was killed. You told me to shoot that creature – you must have known its venom would put me out of action for a few hours. And you were with Maria Mazzini when she died.

**DOCTOR:**

Superintendent. While we're discussing all this, the real killer is out there, somewhere, and they will almost certainly strike again!

**GALGO:**

Doctor, I am arresting you on suspicion of the murders of Angelo, Francesco and Maria Mazzini. Guards...

**FX:** ROBOTIC BLEEPs OF AFFIRMATION – ROBOT GUARDS GRAB HOLD OF THE DOCTOR.

**GALGO:**

Take him to Level G. Put him in the cells.

**FX:** THE ROBOT GUARDS DRAG THE DOCTOR AWAY.

**DOCTOR:** (AS HE'S DRAGGED AWAY)

No! You can't do this! No!

**MUSIC:** CRASH IN TITLES.

END OF EPISODE TWO.

**EPISODE THREE.**

**(NO REPRISE)**

**Scene 35: INT. POLICE HQ – CELLS**

FX: A ROBOT GUARD FROGMARCHES THE DOCTOR TOWARDS A CELL, AND PUSHES HIM INSIDE. STEEL WALLS, FEATURELESS, WINDOWLESS.

**DOCTOR:**

Oof! (THEN SARCASTIC.) Most kind.

FX: SLAM AS AN ENERGY FIELD COMES DOWN, LOCKING THE DOCTOR INSIDE, FOLLOWED BY A CONTINUOUS THROBBING DRONE. THE ROBOT GUARD Bleeps AND BLOOPS A RESPONSE AND BUZZES OFF.

**DOCTOR:**

There's no need for that sort of language, I happen to be innocent. What have we here...?

FX: THE DOCTOR TOUCHES THE ENERGY FIELD – PZ-ZAK!

**DOCTOR:**

(PAINED GASP) Neutron field. Should have known.

FX: FOOTSTEPS AS TEGAN, NYSSA, ADRIC AND ZALEB 5 ENTER THE ROOM, ON THE OTHER SIDE OF THE ENERGY FIELD.

**TEGAN:**

Doctor!

**DOCTOR:**

Why are you here? You've not been arrested, have you?

**ADRIC:**

The Superintendent says we're not suspects, even if we are stowaways...

**DOCTOR:**

Surprise guests.

**TEGAN:**

But Argentia is still on lockdown, so we're stuck here regardless.

**DOCTOR:**

Weren't thinking of leaving without me, I hope.

**NYSSA:**

If only there was something we could do to get you out of there.

**ADRIC:**

We need to prove the Doctor isn't the killer.

**TEGAN:**

That shouldn't be difficult. He is innocent, after all.

**DOCTOR:**

But the poison used to kill Maria Mazzini. It must have been administered while I was in the same room.

**NYSSA:**

Did she eat or drink anything?

**DOCTOR:**

Well, there was champagne..

**TEGAN:**

Oh, was there?

**DOCTOR:**

But neither of us touched a drop.

FX: FOOTSTEPS AS SUPERINTENDENT GALGO ENTERS.

**GALGO:**

Hey. This isn't a hospital. We don't have visiting hours.

**ADRIC:**

I hope you realise, you're making a very serious mistake.

**TEGAN:**

He's innocent.

**GALGO:**

And I should take your word for it, should I?

**NYSSA:**

We'll prove it. I don't know how, but we will.

**GALGO:**

Well, why don't the three of you go off on your little adventure? Some of us have work to do.

**DOCTOR:**

He's right. You should go. But if you want my advice, find out what happened to that painting.

**TEGAN:**

You still believe that's the reason for all this?

**DOCTOR:**

I don't know... but at this point we should be looking at every possibility...

**ADRIC:**

We'll get you out of there, Doctor. I promise.

**DOCTOR:**

Thank you, Adric.

FX: TEGAN, NYSSA AND ADRIC WALK OUT.

**GALGO:**

I'd make yourself comfortable if I were you. This investigation could take a while.

MUSIC: SEGUE

**Scene 36: EXT. STREET**

FX: BACKGROUND HUBBUB OF ARGENTIA'S RESIDENTS GOING ABOUT THEIR DAYS. ADRIC, TEGAN AND NYSSA WALK ALONG THE STREET.

**ADRIC:**

I'll go back to the Mazzini villa.

**TEGAN:**

What for?

**ADRIC:**

Sofia said she saw no-one enter or leave the house on the security cameras. The thief must have found some way to escape undetected.

**NYSSA:**

So you think there could be some sort of secret passage?

**ADRIC:**

Perhaps. And that would be awfully exciting.

**TEGAN:**

Maybe they crawled through the sewers.

**ADRIC:**

Ever the optimist.

**NYSSA:**

And then there's Maria Mazzini. We need to know how she was poisoned.

**ADRIC:**

A poisoned dart?

**TEGAN:**

We're in a space station, not the middle of the jungle.

**NYSSA:**

Actually, he may have a point.

**ADRIC:**

See?

**NYSSA:**

Not a poison dart, perhaps. The Doctor would have noticed that. But something else. Something more sophisticated. If only there was some way for us to see Maria Mazzini's body...

**TEGAN:**

Err, no thanks.

**ADRIC:**

I think it's very unlikely the Superintendent would grant us access to the mortuary, don't you?

**NYSSA:**

You're right. We'll have to think of something else.

FX: JOE MAZZINI COMES RUNNING OVER TOWARDS THEM.

**JOE:**

Hey...

**TEGAN:**

Oh. It's you. (TO THE OTHERS) You two carry on. I'll catch you up.

**NYSSA:**

Very well. Come on, Adric.

FX: THEY WALK ON.

**ADRIC:** (AS HE MOVES OFF)

I don't think a poisoned dart is that unlikely...

**JOE:**

So? What's happened? Where's the Doctor?

**TEGAN:**

In the cells.

**JOE:**

They think he's the killer? But that's ridiculous. It's not as if he was named anywhere in Uncle Carlo's will. What possible motive could he have?

**TEGAN:**

Try explaining that to Superintendent Galgo.

**JOE:**

Are you alright?

**TEGAN:**

What do you think?

**JOE:**

Is it... something I said?

**TEGAN:**

You were the one who led us to your Aunt Maria.

**JOE:**

Well, yes, but Nyssa and Adric did too, remember?



**TEGAN:**

And now she's dead and the Doctor is in prison.

**JOE:**

That isn't my fault.

**TEGAN:**

Isn't it?

**JOE:**

That's not fair.

**TEGAN:**

I'm sorry. I'm just worried, that's all.

**JOE:**

(SIGHS) Something about this doesn't seem right. I mean, with Frank and Maria out of the picture, that just leaves my cousins...

**TEGAN:**

Peter and Paul?

**JOE:**

Exactly. And they're both dumber than a bag of space hammers.

**TEGAN:**

(LAUGHS SOFTLY)

**JOE:**

That's better. (BEAT) You have a really pretty smile. (CHECKS HIMSELF) Sorry – not an appropriate time for flirting. But honestly... if I'm in any way to blame for your friend being arrested, I am truly sorry.

**TEGAN:**

You're forgiven. For now. But if you really want to make it up to us, there is one thing you could do.

**JOE:**

Name it.

**TEGAN:**

We still don't know how Maria was poisoned. If Nyssa could see the body, she might be able to find out how.

**JOE:**

But surely the Superintendent has his best people on this already...

**TEGAN:**

His 'best people'? On a space station which had a zero percent murder rate till yesterday?

**JOE:**

Good point.

**TEGAN:**

You're family. If you were to request access, Nyssa could take a look, search for clues... Well, what do you say?

CUT TO:

**Scene 37: INT. CELLS**

FX: THE DOCTOR PACES BACK AND FORTH IN HIS CELL. THE LOW HUM OF THE ENERGY FIELD THROUGHOUT. A ROBOT HOVERS, ON GUARD.

**DOCTOR:**

But if the objective was to steal the painting, why murder Frank and Maria? (BEAT) To throw the authorities off the scent, of course. Make it look as if they were after the inheritance. Which would suggest it's someone outside the family. Unless! Unless it's a double-bluff, and it really is a member of the family.

FX: THE DOCTOR STOPS PACING.

**DOCTOR:**

I hope you're recording all this. It could come in handy.

FX: ROBOTIC BLEEPs AND BLOOPS.

**DOCTOR:**

Easy for you to say. (BEAT) Right. Let's see. So. Suspects. There's Peter and Paul Mazzini. Identical twins. They could create the impression of being present, while one of them carried out the murders. But that just seems a tad too ingenious for them. Then there's Joe Mazzini. We've been very trusting of him. Perhaps too trusting. Or there's Sofia Cozzi, Carlo's assistant. If the painting is the prize, she'd have plenty of motive. But she has an alibi. (BEAT) What do you think?

FX: ROBOTIC BLEEPs.

**DOCTOR:**

Don't be facetious.

CUT TO:

**Scene 39: INT. MAZZINI VILLA – VAULT**

FX: FROM OUTSIDE – BEEP-BEEP-BEEP – THE VAULT DOOR OPENS AND ADRIC AND SOFIA ENTER.

**SOFIA:**

I still don't understand what it is you're looking for.

**ADRIC:**

A way in.

**SOFIA:**

You mean like a secret passage?

**ADRIC:**

Exactly.

**SOFIA:**

This is a space station, not a castle in a children's story.

FX: ADRIC BEGINS WALKING AROUND THE VAULT.

**ADRIC:**

(SLIGHTLY DISTRACTED AS HE SEARCHES THE VAULT) But if the thief didn't come in through the front door, and the vault was locked, that means they must have found some other way to... (BEAT) What's that?

**SOFIA:**

That? The ventilation system. Channels air from the oxygen gardens to the rest of the station.

**ADRIC:**

'No secret passages' you said.

**SOFIA:**

And it's not. It's a ventilation system.

**ADRIC:**

If I can just get up there...

FX: ADRIC BEGINS DRAGGING A SMALL TABLE ACROSS THE VAULT.

**SOFIA:**

What are you doing? That table is an antique!

FX: ADRIC CLIMBS UP ONTO THE TABLE.

**SOFIA:**

You could at least take off your shoes. You'll leave marks all over it.

FX: ADRIC STARTS WRENCHING THE VENT COVER OFF THE WALL.

**ADRIC:**

The cover's loose. Someone's taken this off. I just... need... to... remove it...

**SOFIA:**

Do you even know what you're doing? Are you a qualified engineer?

FX: THE VENT COVER COMES OFF...

**ADRIC:**

There!

FX: ...AND ADRIC DROPS IT TO THE GROUND WITH A CLATTER.

**SOFIA:**

And this floor is Mondovian marble. If it's been scratched...

FX: ADRIC POKES HIS HEAD INTO THE VENTILATION SHAFT – SO THE ACOUSTIC OF HIS VOICE SOUNDS METALLIC, TINNY.

**ADRIC:**

Wow. This tunnel goes on forever.

**SOFIA:**

It's not a tunnel, it's a ventilation shaft, and it-

FX: ADRIC HOISTS HIMSELF UP INTO THE VENTILATION SHAFT.

**SOFIA:**

What are you doing?

**ADRIC:** (METALLIC)

Exploring!

**SOFIA:**

The vents are strictly out of...

**ADRIC:** (METALLIC)

Won't be long.

FX: METALLIC THUD, THUD, THUD AS ADRIC BEGINS CRAWLING ALONG THE VENTILATION SHAFT.

**SOFIA:**

Really...

CUT TO:

**Scene 39: INT. MORTUARY**

FX: NYSSA AND JOE WALK ALONG A CORRIDOR WITH THE MORTUARY ATTENDANT. COLD, TILED, CLINICAL.

**ATTENDANT:**

You know, this is all very unusual...

**JOE:**

I can imagine. But thank you.

**ATTENDANT:**

Ongoing investigation and all that.

**NYSSA:**

I promise, we won't be long.

**ATTENDANT:**

I should hope not. You may view the body, but you may not enter the room.

**NYSSA:**

Ah.

**ATTENDANT:**

Is that a problem?

**JOE:**

No problem.

**ATTENDANT:**

She may be your aunt but she is also an important piece of evidence.

**JOE:**

Tell me... are the scanner screens working? I just... (STAGY EMOTION) I want to see my aunt properly before I say my goodbyes.

**ATTENDANT:**

Of course, yes.

**JOE:**

(ASIDE TO NYSSA) It'll be fine, Nyssa. Trust me.

CUT TO:

**Scene 40: INT. MORTUARY – VIEWING ROOM**

FX: A DOOR SLIDES OPEN, AND NYSSA, JOE AND THE ATTENDANT ENTER A VIEWING ROOM. COLD, ALL TILES AND STAINLESS STEEL.

**ATTENDANT:**

I'll just open the shutters so you can see the deceased.

FX: THE ATTENDANT PRESSES A SERIES OF BUTTONS, AND THE SHUTTERS SLIDE AWAY.

**ATTENDANT:**

There. I'll leave you two in private.

**JOE:**

Thank you. You've been very helpful.

FX: THE ATTENDANT LEAVES AND THE DOOR CLOSES BEHIND HIM.

**JOE:**

Have you used one of these before?

**NYSSA:**

No, but it all looks reasonably straightforward.

FX: NYSSA SITS BEFORE A CONTROL PANEL.

**JOE:**

Okay, so if you want to take a closer look, you just press-

**NYSSA:**

This button?

FX: BLEEPs AND BLOOPs.

**JOE:**

Yes. And then, to zoom in or out, you-

FX: ELECTRIC WHIRRING.

**JOE:**

Oh. I'll... just... leave you to it.

**NYSSA:**

Thank you.

FX: MORE ELECTRIC WHIRRING.

**JOE:**

So what is it you're looking for?

**NYSSA:**

Anything which could have administered the poison from a distance.

**JOE:**

Like a poisoned dart?

**NYSSA:**

Something like that, yes.

FX: ELECTRIC WHIRRING AS NYSSA ZOOMS IN.

**NYSSA:**

(CONCENTRATING ON THE SCREEN) You and Tegan seem friendly.

**JOE:**

I'm sorry?

**NYSSA:**

You and Tegan. You seem very friendly.

**JOE:**

Oh. Yes. She's nice.

**NYSSA:**

She is.

**JOE:**

So what is it you all do? She said you travel. But that's... that's not really a job, now, is it?

**NYSSA:**

Who said anything about it being a job?

**JOE:**

But... you can't just travel...

**NYSSA:**

Why not?

**JOE:**

Because what about money? And food? And shelter?

**NYSSA:**

When you step outside this corner of the universe, it's surprising how few worlds use any sort of currency. Food grows in abundance. And our shelter... well, that's already taken care of.

**JOE:**

How enigmatic of you.



**NYSSA:**

Ah!

**JOE:**

What have you found?

**NYSSA:**

Here. Look.

FX: WHIRR-WHIRR-WHIRR AS SHE ZOOMS IN FURTHER.

**JOE:**

What is that?

**NYSSA:**

Biomechanical drone. Barely a picometre from side to side. But just large enough to carry a fatal dose of hydroxitine.

**JOE:**

That's what killed her? But it's so small.

**NYSSA:**

Precisely. So small, you'd never find it unless you were looking for it. We need to tell the Superintendent.

CUT TO:

**Scene 41: INT. CELLS**

FX: THE DOCTOR IS SITTING NOW. THE ENERGY FIELD CONTINUES BUZZING AWAY IN THE BACKGROUND. THE ROBOT GUARD IS STILL HOVERING NEARBY.

**DOCTOR:**

I mean, obviously I hope they're able to manage without me, but then that begs the question: If they can manage without me, what's my purpose? Am I just one of those fondly remembered schoolmasters people thank in the introduction to their memoirs?

FX: ROBOTIC BLEEPs AND BLOOPS.

**DOCTOR:**

I'm not saying there is anything wrong with that. It's just... it's nice to feel needed.

FX: ROBOTIC BLEEPs AND BLOOPS.

**DOCTOR:**

Yes. I'm sure the Superintendent needs you, too.

FX: ROBOTIC BLEEPs.

**DOCTOR:**

We all become obsolete, sooner or later. It's not just you robots. Those who need us soon learn to fend for themselves. Leave the nest. (SIGHS) I've lost count of how many times that's happened to me.

FX: SYMPATHETIC ROBOTIC BLOOP.

**DOCTOR:**

Oh, you're just saying that to cheer me up.

CUT TO:

**Scene 42: INT. VENTILATION TUNNEL**

FX: ADRIC CRAWLS ALONG THE VENTILATION TUNNEL. IT SOUNDS DANK AND ECHOEY.

**ADRIC:**

I knew I should have brought my torch.

MUSIC: FADING IN, HOTEL LOBBY MUZAK, FILTERING UP THROUGH THE SHAFT.

**ADRIC:**

Sounds like... music.

FX: ADRIC PICKS UP HIS PACE. THE MUSIC GETS LOUDER, BUT STILL SOUNDS ETHEREAL, COMING IN THROUGH ONE OF THE VENTS.

**ZALEB 5: (TANNOY, OUTSIDE THE VENT)**

Ladies and gentlemen. Welcome to the Excelsior Hotel.

**ADRIC:**

(HUSHED) Chancellor, is that you?

**ZALEB 5: (TANNOY, OUTSIDE THE VENT)**

We hope you enjoy your stay, and make the most of your time here on one of the Seven Systems' most exclusive space stations.

**ADRIC:**

(SIGHS) Just a recording. (BEAT, THINKING) The Hotel Excelsior... Yes! That's it!

FX: ADRIC CRAWLS AWAY BRISKLY FROM THE VENT LEADING TO THE HOTEL. THE MUZAK BEGINS TO FADE OUT AGAIN. ADRIC STOPS VERY SUDDENLY.

**DOLL:**

Ma-ma.

**ADRIC:**

H... hello, Dolly.

FX: WHIRRING CLOCKWORKS AS THE DOLL STUMBLES TOWARDS HIM.

**DOLL:**

Will you be my friend?

**ADRIC:**

Erm... I'm a little busy right now...

FX: MORE CLOCKWORKS, MORE DOLLS, COMING TOWARDS HIM – MULTIPLE FOOTSTEPS OF MULTIPLE DOLLS.

**ADRIC:**

You've brought your friends I see. Dozens of them.

**MULTIPLE DOLLS, OVERLAPPING:**

Ma-ma! Will you be my friend? Ma-ma. Ma-ma. Will you be my friend? Ma-ma! Etc.

FX: ADRIC BEGINS BACKING AWAY FROM THEM.

**DOLL 1:**

Don't go.

**DOLL 2:**

Don't leave us.

**MULTIPLE DOLLS, OVERLAPPING:**

Will you be my friend? Ma-ma. Don't leave us.

**ADRIC:**

Sorry! Must dash!

FX: ADRIC STARTS CRAWLING AND THE DOLLS GIVE CHASE, CLOCKWORKS GOING CRAZY.

**ADRIC:**

(FRANTICLY SEARCHING) Exit... exit...

**MULTIPLE DOLLS:**

Ma-ma! Will you be my friend! Ma-ma etc.

FX: ADRIC SHUFFLES TO A HALT.

**ADRIC:**

(HE'S FOUND ONE) Aha!

FX: ADRIC TRIES A HATCH – IT SQUEAKS OPEN ON A HINGE.

**ADRIC:**

Yes!

FX: HE WRIGGLES PART OF THE WAY THROUGH, AND SLIDES/FALLS THE REST OF THE WAY...

**ADRIC:**

Aa-aaa-aaaah!

FX. WE CUT TO INSIDE THE ROOM ADRIC FALLS INTO.

**Scene 43: INT. ABANDONED KARAOKE BAR**

FX: ADRIC FALLS TO THE GROUND, THE HATCH CLANGING SHUT BEHIND HIM.

**ADRIC:**

RESPONSE NOISE TO FALLING) Oof!

FX. IS NOW IN A DARK AND MOSTLY EMPTY ROOM. HE GETS TO HIS FEET AND BRUSHES HIMSELF OFF.

**ADRIC:**

Great. Now I really can't see a thing.

FX: CLANG! AS THE DOLLS COME UP AGAINST THE OTHER SIDE OF THE HATCH, BEATING THEIR TINY FISTS AGAINST IT.

**ADRIC!**

(SCARED GASP)

**MULTIPLE DOLLS:** (MUFFLED, WITHIN THE SHAFT)

Ma-ma! Ma-ma! Will you be my friend! Ma-ma!

FX: ADRIC GETS TO HIS FEET AND MOVES AWAY FROM THE HATCH – THE SOUND OF THE DOLLS GETS QUIETER. ADRIC BUMPS INTO SOMETHING, KNOCKING IT OVER. IT CLATTERS TO THE GROUND

**ADRIC:**

Oh!

FX: ADRIC TAKES A STEP AWAY, STUMBLES AND FALLS HEAVILY.

**ADRIC:**

(PAINED GASP) Ah! (BEAT) Who leaves something lying in the middle of the... (SHARP INTAKE OF BREATH) Oh no!

CUT TO:

**Scene 44: INT. MAZZINI VILLA – STUDY**

FX: SAME ATMOS AS BEFORE.

**GALGO:**

And you just let him climb up there?

**SOFIA:**

I had very little choice.

**GALGO:**

The ventilation tunnels are strictly out of bounds.

**SOFIA:**

I told him that, but he wouldn't listen.

**GALGO:**

I have to go in there.

**SOFIA:**

Before you do, could I ask you to...

FX: GALGO BEGINS CLIMBING UP ONTO THE TABLE.

**SOFIA:**

...take off your...

FX: HE'S ALREADY CLIMBING INTO THE VENTILATION SHAFT.

**SOFIA:**

...shoes?

CUT TO:

**Scene 45: INT. VENTILATION TUNNEL**

FX: SUPERINTENDENT GALGO CRAWLS HIS WAY ALONG THE TUNNEL.

**GALGO:**

Adric! Adric! Can you hear me?

FX: FADING IN, THE ARMY OF DOLLS POUNDING THEIR TINY FISTS AGAINST THE METAL DOOR.

**DOLLS:**

Ma-ma! Don't go! Will you be my friend! etc.

**GALGO:**

Oh, great. Marauding mannequins.

FX: HE DRAWS HIS BLASTER, IT POWERS UP. HE FIRES A WARNING SHOT WHICH RICOCHETS AGAINST THE TUNNEL WALL. THE DOLLS SHUT UP AND SCATTER INSTANTLY, RUNNING OFF INTO THE TUNNEL.

**GALGO:**

That's it. Clear off, the lot of you.

FX: GALGO REACHES THE HATCH TO THE KARAOKE BAR. HE OPENS IT.

CUT TO:

**Scene 46: INT. ABANDONED KARAOKE BAR (CONT.)**

FX: THE HATCH SQUEAKS OPEN.

**ADRIC:**

Who is that?

**GALGO:** (IN THE VENT)

Superintendent Galgo.

**ADRIC:**

Thank goodness! You need to come down here.

**GALGO:** (IN THE VENT)

(SIGHS)

FX: GALGO CLIMBS THROUGH AND SLIDES DOWN INTO THE ABANDONED KARAOKE BAR.

**GALGO:**

Why are you sat here in the dark?

**ADRIC:**

I don't know where the lights are!

**GALGO:**

(GRUNTS) Should be on the far wall.

FX: GALGO CROSSES, SEARCHING FOR A LIGHT SWITCH.

**ADRIC:**

What are those things?

**GALGO:**

Hmm?

**ADRIC:**

In the vent. The dolls.

**GALGO:**

Oh. Them. Baby Chuckles. Sentient dolls. All the rage about five Christmases ago.

**ADRIC:**

What are they doing in the ventilation system?

**GALGO:**

They... (FINDS SOMETHING) Aha! (BEAT) Nope. That's a coat hook.

FX: HE CARRIES ON SEARCHING THE WALL.



**GALGO:**

They came with a fault. They just kept talking and begging for attention. (BEAT, TO HIMSELF) Oh, come on. Where is it? (TO ADRIC) Thing is, they were a bit too realistic for people to send off to the incinerators. So they started throwing them down the ventilation shafts instead. There's whole colonies of them in here. Ah!

FX: GALGO FLICKS A SWITCH.

MUSIC: SUDDEN BLAST OF VERY LOUD DISCO-POP.

**ADRIC:**

(RAISED) What's happening?

**GALGO:**

(RAISED) I'll try and turn the music off.

**ADRIC:**

(RAISED) You should try to turn the music off.

FX: GALGO FLICKS ANOTHER SWITCH.

MUSIC: THE MUSIC CUTS OFF.

**ADRIC:**

What is this place?

**GALGO:**

Gamera's. (BEAT) It is – or was – a karaoke bar. The whole space station went through a big karaoke phase a while back, but it's been closed for- [years] (BEAT) Oh, hello. What have we got here?

**ADRIC:**

I didn't do it.

**GALGO:**

I'd gathered that. Looks like he's been here a while. Can't say I recognise him. Has he got any ID?

**ADRIC:**

(NAUSEOUS) I didn't check. The lights were out remember?

**GALGO:**

Let's see...

FX: GALGO REACHES INSIDE THE BODY'S CLOTHES. THERE'S A HORRIBLE SQUELCH.

**ADRIC:**

(NAUSEOUS) Ugh...

**GALGO:**

Would you like to wait outside?

**ADRIC:**

No. It's fine, really.

FX: ANOTHER SQUELCH.

**GALGO:**

Yes. What's this?

FX: GALGO TAKES OUT A WALLET, OPENS IT.

**GALGO:**

Well, well, Tom Rossi.

**ADRIC:**

You know him?

**GALGO:**

He was Carlo Mazzini's assistant.

CUT TO:

**Scene 47: INT. CELLS**

FX: AS BEFORE. DRONE OF THE ENERGY FIELD, THE ROBOT GUARD HOVERING NEARBY.

**DOCTOR:**

But, you see, that's the thing. At heart, I'm a bit of a vagabond. I never stay anywhere for very long. Had a stint stuck on Earth a while back. It was awful. And the UNIT canteen breakfasts... honestly.

**TEGAN:**

First sign of madness...

**DOCTOR:**

Tegan! And I wasn't talking to myself – I was chatting to my robotic friend here.

FX: ROBOTIC BLEEPs AND BLOOPS.

**TEGAN:**

Oh yeah? And what's he saying now?

**DOCTOR:**

He says 'halt'. At least I think that's what he said. The robo-speak for 'halt' is very similar to their word for 'aubergine'.

**TEGAN:**

(TO THE GUARD) Listen Mr Robot. I'm not here to cause trouble. I just want to speak to the Doctor.

FX: ROBOTIC BLEEPs.

**DOCTOR:**

He says that's fine. But stay behind the yellow line. So, what's happening out there?

**TEGAN:**

Nyssa and Joe are at the mortuary. They're trying to find out how Maria Mazzini could have been poisoned.

**DOCTOR:**

And Adric?

**TEGAN:**

He's on the trail of the missing painting.

**DOCTOR:**

(TO THE GUARD) See? Obsolete. I might as well have stayed aboard the TARDIS. Sent them off to get the crystals. They would have been there and back in minutes. But I just had to immerse myself. Same story. Every time.

FX: A ROBOTIC BLEEP.

**DOCTOR:**

Well, quite!

**TEGAN:**

Doctor?

**DOCTOR:**

Sorry.

**TEGAN:**

I've been thinking.

**DOCTOR:**

(SURPRISED) Really?

**TEGAN:**

Don't sound so surprised!

**DOCTOR:**

I meant 'Really? What about?'

**TEGAN:**

Joe Mazzini. (BEAT) Whether we can trust him.

**DOCTOR:**

You're saying you don't?

**TEGAN:**

I don't know. He seems so eager to help us. Maybe too eager.

**DOCTOR:**

Well, some people are just nice. I know we don't tend to meet that many of them, but they do exist.

**TEGAN:**

But... if any more of the Mazzinis are murdered... he'll stand to inherit his uncle's fortune.

**DOCTOR:**

It had crossed my mind. But then there's the missing painting...

**TEGAN:**

Yes, but what if that's the smokescreen? What if the killer stole the painting as a red herring?

**DOCTOR:**

Or as the cherry on the cake?

**TEGAN:**

And the thing is... I want to trust Joe, because he's a really sweet guy.

**DOCTOR:**

Steal the painting... inherit a fortune. It's a win-win situation.

**TEGAN:**

And I know he likes me. But then, a part of me wonders if it's all just an act...

**DOCTOR:**

But then the killer would have to make their getaway pretty sharpish...

**TEGAN:**

And I don't know whether I'm... you know... strong enough to be treated that way. Because that sort of thing hurts. Trust me. I know.

**DOCTOR:**

Unless there was some way to stop anyone following them... But maybe Argentia is the perfect place to do just that.

**TEGAN:**

Oh, I could tell you some dating horror stories, believe me.

BEAT.

**DOCTOR & TEGAN:**

Have you been listening to a word I've said?

CUT TO:

**Scene 48: EXT. STREET**

FX: SUPERINTENDENT GALGO AND ADRIC WALK ALONG A BUSY STREET.

**ADRIC:**

I'm glad to be out of there! So what next, Superintendent?

**GALGO:**

Well, if you're right, and the painting is the reason for all this, we'll find it somewhere in the Excelsior.

**ADRIC:**

But where?

**GALGO:**

The only remaining suspects are Peter and Paul Mazzini, or their cousin Joe, so we'll start with their rooms. Peter and Paul first.

FX: NYSSA APPROACHES QUICKLY.

**NYSSA:**

Adric! Superintendent Galgo!

**ADRIC:**

Nyssa, where have you been?

**NYSSA:**

The morgue.

**GALGO:**

And who authorised that?

**NYSSA:**

Doesn't matter.

**GALGO:**

I beg to differ!

**NYSSA:**

Listen. We found a drone, attached to Maria Mazzini's throat. It looks as if it was used to administer the poison.

**GALGO:**

A drone?

**NYSSA:**

Microscopic. Almost invisible to the naked eye.

**ADRIC:**

That makes sense. The killer could have flown it into Maria Mazzini's suite remotely, using...

**ADRIC & GALGO:**

...the ventilation shafts.

**ADRIC:**

This is all beginning to come together. That's how the killer could disappear after Angelo was murdered. They've been moving around the station using the vents!

**GALGO:**

And the vents lead straight to the Hotel Excelsior!

CUT TO:

**Scene 49: INT. CELLS**

FX: AS BEFORE.

**TEGAN:**

There is one thing that's bothering me, Doctor. If humanity can now travel back and forth in time, how come they didn't know about the murders in advance?

**DOCTOR:**

Because there are laws, Tegan. (BEAT) Oh, you know humanity... Come up with something new and interesting, and there's always someone ready to wrap it up in red tape. People can travel back and forth in time but not within their own timelines – that's forbidden – which effectively makes travelling to the recent past and near future illegal.

**TEGAN:**

But why?

**DOCTOR:**

Universe-shattering paradoxes, conflicts of interest, the soap star who travelled back in time to have an affair with her own husband before he went bald. (ASIDE) But... (BEAT) Wait – that's it!

**TEGAN:**

That's what?

**DOCTOR:**

Tegan, you're a genius!

**TEGAN:**

I am?

**DOCTOR:**

Someone knew. Someone who was there at the funeral already knew about the murders. And I think I know who that someone was. You need to find Superintendent Galgo. I have to speak with him immediately.

**TEGAN:**

But where is he?

FX: THE ROBOT GUARD BLEEPs AND BLOOPS.

**DOCTOR:**

He says Superintendent Galgo is at the Hotel Excelsior.

**TEGAN:**

He? It's a robot.



FX: ROBOT BLEEP OF PROTESTATION.

**DOCTOR:**

Please, Tegan. Try not to be rude.

**TEGAN:**

I'm sorry.

FX. CONCILIATORY BLEEP.

**DOCTOR:**

He forgives you.

FX. MOORE BLEEPS.

**DOCTOR:**

He also says his name is Bernard. (AMERICAN PRONUNCIATION, BerNARD).

**TEGAN:**

Oh.

**DOCTOR:**

Now go!

(FX: TEGAN RUNS OUT.)

CUT TO:

**Scene 50: INT. EXCELSIOR – PETER AND PAUL'S SUITE**

FX: THE DOOR BURSTS OPEN AND GALGO, NYSSA AND ADRIC RUSH IN.

**NYSSA:**

Oh!

**GALGO:**

Paul Mazzini! And he's been shot.

**NYSSA:**

How do you know it's him and not Peter? They... kind of... look the same.

**GALGO:**

But they smell different.

**NYSSA:**

Riiight...

**GALGO:**

They do...

**ADRIC:**

Look! The ventilation cover is loose.

**GALGO:**

Peter must have escaped through the shaft.

FX: GALGO STARTS CLIMBING ON FURNITURE TO REACH THE VENT.

**NYSSA:**

What are you doing?

**GALGO:** (ALREADY HALF INTO THE VENT)

Going after him.

**NYSSA:**

Not without us, you're not.

**ADRIC:**

Yes – wait for us!

FX: NYSSA AND ADRIC CLAMBER UP AFTER HIM. WE CUT TO INSIDE THE VENT.

**Scene 51: INT. VENTS (CONT.)**

FX: GALGO, ADRIC AND NYSSA CRAWL THROUGH THE VENTILATION TUNNELS – DANK, ECHOEY. THEY STOP.

**GALGO:**  
(SNIFFING)

**NYSSA:**  
This is pointless. He could be anywhere.

**GALGO:**  
No he couldn't. He went this way. He's heading for the maintenance tunnels.

**ADRIC:**  
But how do you...?

**GALGO:**  
I told you. He smells different. Come on!

FX: THEY START CRAWLING AGAIN.

CUT TO:

**Scene 52: INT. CELLS**

FX: THE DOCTOR IS PACING HIS CELL.

**DOCTOR:**

You see, the station exists within a kind of bubble. The usual laws of physics don't apply. Following me so far?

FX: QUIZZICAL ROBOTIC BLEEP.

**DOCTOR:**

No, no, no. Because then the paradox would eventually catch up and the ripples of it would disrupt space-time from one end of the universe to the other. And no-one wants that to happen, least of all our killer.

FX: ANOTHER QUIZZICAL BLEEP.

**DOCTOR:**

Bernard, honestly, sometimes I wonder why I bother.

FX: DEFENSIVE ROBOTIC BLEEP.

**DOCTOR:**

It's all very straight forward. In a roundabout sort of way. Look. I'll be able to explain this a lot quicker if you can find some way to let me out of this cell.

FX: NEGATIVE BLEEPS.

**DOCTOR:**

Of course you can! You're a flying microprocessor, you should be able to work this out while you're on sleep mode. There are pocket calculators who could have worked this out by now.

FX: BLEEPS OF PROTEST.

**DOCTOR:**

I'm sorry. I'm sorry. I didn't mean that. But just think through everything I've said. It is a logical impossibility for me to have killed Angelo, Francesco and Maria Mazzini. You know this. So what do you say?

CUT TO:

**Scene 53: EXT. STREET**

FX: BUSTLING STREET ATMOS. TEGAN WALKS BRISKLY – FADING IN, THE SOUND OF ZALEB 5 WHIRRING ALONG.

**TEGAN:**

Uh oh, it's Chancellor Voice-over.

**ZALEB 5:**

Greetings, (DISTORTED TEGAN VOICE) 'Tegan Jovanka.'

**TEGAN:**

I need to find the Excelsior Hotel. Which way is it?

**ZALEB 5:**

You will find the luxurious and well-appointed Excelsior Hotel on Level B4...

**TEGAN:**

And where is- [that]

**ZALEB 5:**

...home of Henricks Department Store, the Galdrassian Health and Beauty Spa and McClintock's Candy Burgers. It's a big rock candy mountain of fun!

**TEGAN:**

Where – is – Level – B – 4?

**ZALEB 5:**

Walk – five hundred metres – along Cherry Tree Lane and take the – Hydrovator – to Level B4. These directions were brought to you by Junior Derekon, the happiness supplement for those aged sixteen and under...

**TEGAN:**

(OVER HIM) Thank you! You've been very helpful!

FX: SHE STARTS RUNNING.

CUT TO:

**Scene 54: INT. MAINTENANCE TUNNEL**

FX: NYSSA, ADRIC AND GALGO WALKING QUICKLY ALONG A LARGE, ECHOEY TUNNEL.

**GALGO:**

(SNIFFING) We're close.

FX: THEY STOP. FROM THE FAR END OF THE TUNNEL, THE SOUND OF RUNNING.

**NYSSA:**

There he is!

FX: NYSSA, ADRIC AND GALGO START RUNNING, BUT COME TO AN ABRUPT HALT. THE DISTANT FOOTSTEPS CONTINUE. GALGO DRAWS HIS BLASTER – IT POWERS UP WITH A HIGH-PITCHED SQUEAL.

**GALGO:**

(SHOUTS) Stop or I fire!

**ADRIC:**

We need him alive, Superintendent!

**GALGO:**

Just a warning shot. For now.

FX: KA-ZZAPP! IT ECHOES. HITS THE TUNNEL WALL SOME DISTANCE AWAY. PETER STOPS RUNNING.

**GALGO:**

Peter. It's a dead end, and the station is still on lockdown. There's nowhere you can go.

**PETER:** (OFF)

You're lying! There's a way out. There has to be.

FX: GALGO, ADRIC AND NYSSA START WALKING TOWARDS HIM.

**PETER:** (OFF)

Stay back, or I'll shoot! I've got a blaster and I know how to use it. Like, totally.

**GALGO:**

Oh, we know that.

**ADRIC:**

We found your brother.

**PETER:**

That was, like, a total accident.

**NYSSA:**

Try telling that to the judge.

**PETER:**

We had to split up. We knew it wasn't, like, strictly legit, you know? The painting. And when the murders started happening and stuff, we thought we'd get the blame. So we had to, like, go our separate ways and make our escape.

**GALGO:**

Escape where? (PATRONISING) The station. Is on lockdown.

**PETER:**

That's just, like, your opinion?

**ADRIC:**

But why did you kill him?

**PETER:**

I said I should keep the painting because I'm oldest. By, like, four minutes. Which is a lot, yeah? He said we should split it in half. And I was, like, 'Oh my gosh, I can't believe how stupid you're being right now' and he was like, 'Shut up! You're being like totally selfish and stuff'. And then he, like, pulled my hair, and I was, like, 'Don't touch my hair, dude'. And then the blaster went off.

**GALGO:**

So... wait... you're telling us you had nothing to do with the deaths of Angelo, Frank or your mother?

**PETER:**

Like, totally.

**NYSSA:**

But the painting... why did you steal it?

**PETER:**

Steal it? We didn't steal it.

**GALGO:**

What do you mean?

FX: ICY ZZZZAPP!

**PETER:**

(CHOKING) Ahh-gh-agh!

FX: THE CRACKLY SOUND OF PETER FREEZING, CONTINUOUS.

**NYSSA:**

What was that?

**GALGO:**

The shot came from over there.

**ADRIC:**

He's turning to ice!

**GALGO:**

Must have been a cryo-blaster...

**NYSSA:**

We have to help him!

FX: ADRIC AND NYSSA RUN TOWARDS PETER.

**GALGO:**

There's nothing you can do.

**PETER:**

(STILL CHOKING) Ga-aaagh-ah-agh... (DYING GASP)

FX: FINAL ICE CRYSTALS FORM.

**NYSSA:**

It's horrible... horrible...

**GALGO:**

Careful. Don't touch him, boy!

FX: ADRIC TOUCHES THE FROZEN PETER MAZZINI, AND HE TOPPLES OVER, SHATTERING ON THE GROUND.

**ADRIC:**

(HORRIFIED) Sorry!

**GALGO:**

I said 'Don't touch'.

**ADRIC:**

I've... killed him. Smashed him to pieces!

**GALGO:**

He was already dead. (BEAT) Now come on. The killer's getting away.

FX: THEY START RUNNING.

CUT TO:



**Scene 55: INT. EXCELSIOR HOTEL - LOBBY**

MUSIC: CHINTZY MUZAK IN THE BACKGROUND.

FX: THE HUBBUB OF GUESTS MOVING THROUGH THIS PLUS BUT TASTELESS INTERIOR.

**ZALEB 5:** (TANNOY)

Ladies and gentlemen. Welcome to the Excelsior Hotel. Please remember that plasmic transference is prohibited at all times.

**TEGAN:**

(MUTTERS) Is there no getting away from that voice?

**ZALEB 5:** (TANNOY)

We hope you enjoy your visit, and make the most of your time here on one of the Seven Systems' most exclusive space stations.

FX: SOFIA COZZI APPROACHES.

**SOFIA:**

Tegan!

**TEGAN:**

Sofia!

**SOFIA:**

Thank goodness. Are you looking for the Superintendent?

**TEGAN:**

Yes.

**SOFIA:**

Good. So am I. Give me a minute to have Zaleb find him with a bioscan, then we'll go together.

CUT TO:

**Scene 56: INT. TURBINE HALL**

FX: FROM ABOVE, THE LOW HUM OF MULTIPLE ENORMOUS FANS TURNING AT LOW SPEED. A HEAVY DOOR OPENS AND GALGO, NYSSA AND ADRIC STEP OUT ONTO A SUSPENDED METAL GANGWAY.

**ADRIC:**

What is this place? It's like a giant funnel.

**GALGO:**

The Turbine Hall. Directly above the oxygen gardens. This place feeds breathable air to the whole station. The big turbine above us has oxygen sensors – the more the gardens produce, the faster it spins.

**NYSSA:**

And you're certain the killer came this way?

**GALGO:**

As certain as I can be. The fans are disturbing the scent trail.

**ADRIC:**

Look! There!

FX: THEY STOP WALKING – GALGO DRAWS HIS BLASTER AND IT POWERS UP.

**GALGO:**

(RAISED) Halt! There's no way out! You're trapped!

FX: CLANGING OF DISTANT FOOTSTEPS ON METAL AS THE KILLER MAKES A RUN FOR IT. KA-ZZZAPP! AS GALGO FIRES A SHOT – IT MISSES.

**GALGO:**

Missed! Damn. Come on.

FX: THEY BREAK INTO A RUN ALONG THE GANGWAY. SUDDENLY – THE ICY ZZZAPP! OF THE CRYOBLASTER – FREEZING THE WALKWAY IN FRONT OF THEM!

**GALGO:**

A cryo-blast. Keep back. If you step on that ice, you'll freeze. Just like Peter.

FX: THE TINKLE OF ICE CRYSTALS FORMING – GALGO, NYSSA AND ADRIC STOP ABRUPTLY. METAL FOOTSTEPS AS THE KILLER APPROACHES.

**THE KILLER:**

Stay right there.

FX: FROM BEHIND THEM, A DOORWAY SLIDES OPEN WITH A HISS, MORE FOOTSTEPS ON THE GANGWAY AS TEGAN AND SOFIA COME RUNNING OUT.

**THE KILLER:**

Ah. How nice of you to join us.

**NYSSA:**

Tegan!

**GALGO:**

Miss Cozzi?

**ADRIC:**

What are you doing here?

**TEGAN:**

We came to find you. Zaleb said you were heading this way.

**GALGO:**

Wait a moment...

FX: THE HIGH-PITCHED SQUEAL OF A BLASTER POWERING UP. IT IS SOFIA'S.

**TEGAN:**

(ALARM) Sofia! Where did you get that gun?

**SOFIA:**

Enough with the questions already. Go join your friends.

**THE KILLER:**

That's it. Come along, Miss Jovanka. We'd hate for you to miss out on all the fun.

**GALGO:**

You were in on it all along...

**SOFIA:**

Of course. With the Doctor in the cells, the four of you were the only thing standing in our way. This has all worked out very conveniently, I must say. And now, I'm afraid, we must bid you goodbye.

**THE KILLER:**

A final farewell.

FX: SOFIA AND THE KILLER BEGIN BACKING AWAY.

**NYSSA:**

Final?

**THE KILLER:**

Let's just say... things may get a little windy...

FX: SOFIA AND THE KILLER LEAVE THE TURBINE HALL – THE DOOR HISSES SHUT BEHIND THEM AND THERE'S A LOUD CLUNK AS IT LOCKS. NYSSA RUNS OVER AND TRIES TO OPEN IT.

**NYSSA:**

Locked!

**ADRIC:**

We're trapped!

(FX: THE FANS START TURNING FASTER, AND LOUDER...)

**TEGAN:**

The fan - listen!

FX: AND FASTER... AND LOUDER...

**GALGO:**

They've overloaded the turbine! Hold on to something, or you'll be dragged in!

FX: ...AND FASTER. AND LOUDER!

MUSIC: CRASH IN TITLES.

END OF EPISODE THREE.

**EPISODE FOUR:**

**MUSIC: OPENING TITLES.**

**[REPRISE:**

*FX: SOFIA AND THE KILLER LEAVE THE TURBINE HALL – THE DOOR HISSES SHUT BEHIND THEM AND THERE’S A LOUD CLUNK AS IT LOCKS. NYSSA RUNS OVER AND TRIES TO OPEN IT.)*

**NYSSA:**

*Locked!*

**ADRIC:**

*We’re trapped!*

*(FX: THE FANS START TURNING FASTER, AND LOUDER...)*

**TEGAN:**

*The fan - listen!*

*FX: AND FASTER... AND LOUDER...*

**GALGO:**

*They’ve overloaded the turbine! Hold on to something, or you’ll be dragged in!*

*FX: ...AND FASTER. AND LOUDER!*

*END OF REPRISE]*

**Scene 57: INT. TURBINE HALL (CONT.)**

**NYSSA:**

*I... can't keep my feet on the walkway!*

**ADRIC:**

*It's sucking us upwards!*

*FX. TWISTING METAL AS THE WALKWAY BEGINS TO GIVE WAY.*

**GALGO:**

*The walkway! It's coming loose!*

**TEGAN:**

*Don't... think... I can hold on... much... longer...*

**GALGO:**

*You must! The safety cut-out should kick in!*

**ADRIC:**

*What if they've overloaded that as well?*

FX: THE VWOOOORP OF THE TARDIS.

**NYSSA:**

Wait a moment... Listen!

**ADRIC:**

It can't be!

**GALGO:**

What's that sound?

FX: THE TARDIS MATERIALISES.

**TEGAN:**

It's the Doctor!

FX: THE TARDIS DOOR OPENS.

**DOCTOR:**

Get in! Quickly!

FX: WITH SOME DIFFICULTY, GALGO, ADRIC, NYSSA AND TEGAN CLAMBER ONTO THE TARDIS, JUST IN THE NICK OF TIME. THE DOOR SLAMS SHUT, AND THE TARDIS DEMATERIALISES. THE WALKWAY SNAPS OFF AND GETS SUCKED UP INTO THE TURBINE WITH A HORRIBLE CRUNCH.

CUT TO:

**Scene 58: INT. GUILDHALL**

**FX:** THE TARDIS APPEARS IN THE GUILD HALL. THE DOORS OPEN, AND EVERYONE GETS OUT.

**GALGO:**

But...Who let you out?

**DOCTOR:**

Bernard.

**ADRIC:**

Bernard?

**DOCTOR:**

Guardbot 459.

**GALGO:**

I'll melt him down for scrap..

**DOCTOR:**

You'll do no such thing. It's only because of his logic-processing abilities you weren't just sucked into a giant fan and diced up into little bits.

**NYSSA:**

He has a point.

**TEGAN:**

So Peter and Paul Mazzini are both dead?

**ADRIC:**

That's right.

**NYSSA:**

And Sofia Cozzi is the killer's accomplice.

**DOCTOR:**

Well, I thought that was obvious from the start... didn't you? Adric, Superintendent, you say you found the body of Sofia's predecessor?

**GALGO:**

Tom Rossi.

**DOCTOR:**

And was he missing?

**GALGO:**

We were told he'd moved to another station.

**DOCTOR:**

I see... (BEAT) Then I put it to you that he was murdered by Sofia and our Killer, as part of their plan.

**TEGAN:**

But if Sofia is the accomplice, and Peter and Paul are both dead, that leaves just...

**ADRIC:**

Joe Mazzini.

**TEGAN:**

I can't believe it. I won't believe it.

**NYSSA:**

He's the only likely culprit left.

**GALGO:**

And he very nearly got away with it!

**DOCTOR:**

Oh, Joe Mazzini isn't the murderer.

**GALGO:**

Are you out of your mind? He's the only one left!

**DOCTOR:**

Superintendent, before I forget, can I just thank you for putting me in the cells?

**GALGO:**

Come again?

**DOCTOR:**

You see, ordinarily, when I'm solving a tricky problem, there are so many distractions. But lock me in a room without interruptions and provide me with a sympathetic listener – Well, I'm awfully good.

FX: THE DOCTOR MAKES HIS WAY ACROSS THE ROOM.

**GALGO:**

Where are you going?

FX: THE DOCTOR STOPS WALKING.

**DOCTOR:**

Actually, that's a good point. Where am I going? The timeships. Where do they dock?

**GALGO:**

On the lower levels.



**DOCTOR:**

Then I'm going to the lower levels.

**GALGO:**

We can take the service elevator over here.

**FX:** THEY CROSS TO THE SERVICE ELEVATOR. GALGO PRESSES THE BUTTON TO SUMMON IT.

**TEGAN:**

Doctor...

**FX:** THE DOORS OPEN. EVERYONE GETS IN.

**DOCTOR:**

Everyone in! Level...?

**GALGO:**

Level Z.

**DOCTOR:**

Yes, Tegan?

**TEGAN:**

You're certain it isn't Joe?

**DOCTOR:**

(KINDLY) Positive. Level... Z.

**FX:** DOCTOR PUNCHES THE APPROPRIATE BUTTON. THE DOORS START CLOSING.

**TEGAN:**

Then the real killer might go after him next.

**FX:** SHE DARTS OUT OF THE ELEVATOR.

**TEGAN:**

I need to find him and warn him.

**DOCTOR:** (OFF)

Wait! Tegan – it's terribly dangerous!

**FX:** THE DOORS CLOSE. THE LIFT DESCENDS. WE ARE LEFT ALONE WITH TEGAN.

**TEGAN:**

When isn't it?

**FX:** TEGAN GOES OFF

CUT TO:

**Scene 59: INT. ELEVATOR**

**FX:** WE'RE IN A HEAVY-DUTY ELEVATOR – MORE LIKE A GOODS ELEVATOR THAN A HOTEL ELEVATOR. IT IS DESCENDING.

**DOCTOR:**

Why does she never listen?

**NYSSA:**

Doctor, what do you expect to find in the docking bay?

**DOCTOR:**

A timeship, Nyssa.

**ADRIC:**

Whose timeship?

**DOCTOR:**

The killer's, of course.

**NYSSA:**

You already know who it is, don't you?

**DOCTOR:**

Pretty much. Yes.

**GALGO:**

But you're not going to tell us.

**DOCTOR:**

Of course not. Where's the fun in that?

CUT TO:

**Scene 60: INT. HOTEL EXCELSIOR – LOBBY**

MUSIC: HOTEL MUZAK.

FX: TEGAN ENTERS THE LOBBY.

**ZALEB 5:** (TANNOY)

Ladies and gentlemen. Welcome to the Excelsior Hotel. Please remember that plasmic transference is prohibited at all times.

**TEGAN:**

(SIGHS) This place is giving me déjà vu.

FX: SHE CROSSES THE LOBBY, AND APPROACHES THE RECEPTION DESK.

**TEGAN:**

Oh, hello. I was hoping to speak to one of your guests. Joe Mazzini?

FX: ROBOTIC BLEEPs AND BLOOPS.

**TEGAN:**

I'm afraid I don't speak...robotish. (SLOW AND LOUD) Joe Mazzini. Ma-zzi-ni. He's about... this tall? Dark hair. Really... really blue eyes. Nice smile. Joe Mazzini?

FX: ROBOTIC BLEEPs AND BLOOPS.

**TEGAN:**

I don't understand what you're- [saying]

FX: ROBOTIC BLEEPs AND BLOOPS.

**TEGAN:**

Oh, this is useless. Does anyone here not speak in bleeps?

FX: ZALEB 5 APPROACHES.

**ZALEB 5:**

Can I help?

**TEGAN:**

(SOTTO) Oh, great. (NORMAL) I'm trying to find Joe Mazzini.

**ZALEB 5:**

(SUDDEN ROBOT VOICE) Commencing – Bioscan – for – Joe Mazzini.

**TEGAN:**

Not so loud!

**ZALEB 5:**

(LOWERING VOLUME) Apologies. (ROBOT VOICE) Searching. Searching. Searching. (NORMAL VOICE) Please be aware that during busy periods, complete station Bioscans may take longer than usual.

**TEGAN:**

(LONG SIGH)

**ZALEB 5:**

Joe Mazzini is moving along Sycamore Avenue.

**TEGAN:**

That's where the Mazzini Villa is. Is anyone waiting for him at the house?

**ZALEB 5:**

(ROBOT VOICE) Commencing... Bioscan... of... the Mazzini Villa.

FX: COMPUTER NOISE.

**TEGAN:**

Oh, please hurry up!

**ZALEB 5:**

(ROBOT VOICE) Searching. Searching. (NORMAL VOICE) While you wait for your results, perhaps you might care to view a promotional video about some nearby attractions...

**TEGAN:**

No, thank you.

**ZALEB 5:**

If you would like to view a promotional video about some nearby attractions, please say "Yes".

**TEGAN:**

No.

**ZALEB 5:**

If you would not like to view a promotional video for some nearby attractions, please say "No".

**TEGAN:**

No.

**ZALEB 5:**

Could you repeat that?

**TEGAN:**

I said 'No'.

**ZALEB 5:**

Could you repeat that?

**TEGAN:**

(ABOUT TO LOSE IT) I said 'N-'

**ZALEB 5:**

(CUTS HER OFF) Sofia Cozzi is inside the Mazzini Villa.

**TEGAN:**

Sofia! No! It's a trap!

FX: TEGAN WALKS AWAY BRISKLY. ZALEB 5's VOICE FADES IN THE BACKGROUND.

**ZALEB 5:**

This assistance was brought to you by Savoir Faire. Larger than life. Longer than love. Savoir Faire. Located on Level B6.

CUT TO:

**Scene 61: INT. DOCKING BAYS**

FX: A VAST SPACE WITH DOCKED SPACESHIPS. METAL WALKWAYS. GANTRIES. DIM LIGHTING. THE ELEVATOR REACHES THIS LEVEL AND STOPS. THE DOORS RATTLE OPEN, AND THE DOCTOR, NYSSA, ADRIC AND GALGO GET OUT.

**GALGO:**

Here we are. The docking bays.

**DOCTOR:**

Where's the guest parking?

**GALGO:**

Residents to the left, guests on the right. This way.

FX: THEY ALL START WALKING ACROSS THE DOCKING BAY.

**NYSSA:**

You know. I really wish you'd just tell us whose ship we're looking for.

**DOCTOR:**

Would you like me to give you a clue?

**NYSSA:**

No.

**DOCTOR:**

An interpretive mime?

**ADRIC:**

Doctor. Just tell us.

FX: THE DOCTOR STOPS WALKING, THE OTHERS FOLLOW SUIT.

**DOCTOR:**

This is it.

**GALGO:**

You're insane.

**ADRIC:**

But Doctor. The name on the ID plate. That doesn't make sense.

**NYSSA:**

He's right, Doctor. How can this be the killer's ship?

CUT TO:

**Scene 62: EXT. MAZZINI VILLA**

FX: TEGAN APPROACHES THE VILLA. SHE STOPS AT THE FRONT DOOR.

**TEGAN:**

Big expensive villa. No guards. Door wide open. This isn't good.

FX: SHE TAPS ON THE DOOR.

**TEGAN:**

(HUSHED) Joe! Joe, are you in there?

FX: SHE GIVES THE DOOR A NUDGE AND IT OPENS WITH A CREAK.

**TEGAN:**

I really shouldn't be doing this.

FX. SHE GOES IN. WE CROSS TO INSIDE.



**Scene 63: INT. MAZZINI VILLA – HALLWAY (CONT.)**

FX: TEGAN ENTERS THE HOUSE FULLY AND MAKES HER WAY CAUTIOUSLY ACROSS THE HALL. FROM UPSTAIRS, WE HEAR SLIGHTLY CREEPY, MUSIC-BOX-STYLE MUSIC.

MUSIC: MUSIC BOX TUNE.

**TEGAN:**

Joe? (BEAT) Joe is that you upstairs?

FX: SHE BEGINS MAKING HER WAY UP A GRAND STAIRCASE. THE MUSIC GETS NEARER/LOUDER.

**TEGAN:**

(MUTTERS) I don't like this at all...

FX: SHE REACHES THE LANDING AND CARRIES ON WALKING – THE MUSIC IS STILL GETTING LOUDER, NEARER..

**TEGAN:**

Joe?

FX: SHE'S REACHED THE ROOM THE MUSIC IS COMING FROM. SHE STOPS WALKING AND GENTLY KNOCKS ON THE DOOR.

**TEGAN:**

Hello? Joe?

FX: NO REPLY. SHE TAPS A BUTTON AND THE DOOR SLIDES OPEN. THE MUSIC GETS LOUDER. SHE ENTERS THE ROOM.

FX. WE CROSS TO INSIDE THE STUDY.

**Scene 64: INT. MAZZINI VILLA – STUDY (CONT.)**

FX: TEGAN ENTERS THE STUDY. THE MUSIC BOX MUSIC WINDS DOWN TO A HALT.

**JOE:**

Tegan, get out of here! It's a trap!

**TEGAN:**

Oh!

FX: THE DOOR SLIDES SHUT QUICKLY BEHIND HER.

**THE KILLER:**

Miss Jovanka. Yours is not a face I was expecting to see. I thought you would have been minced meat by now...

**TEGAN:**

Yeah, well you didn't bargain on the Doctor, did you?

**THE KILLER:**

How inconvenient. Well. Perhaps a change of plan is in order.

**TEGAN:**

What do you mean?

**THE KILLER:**

I was just about to kill Joe. But now it seems we might need the two of you as hostages, to help safeguard our departure.

**TEGAN:**

Departure? This station's on lockdown, matey. There's no departing for any of us.

**JOE:**

There might be, Teagn. He's been talking about a wormhole, or something.

FX: THE KILLER HITS JOE WITH THE BUTT OF A BLASTER.

**THE KILLER:**

Shut up!

**JOE:**

(PAINED GASP)

**TEGAN:**

Don't you hurt him.

**THE KILLER:**

Oh, I won't harm a hair on his head, Miss Jovanka. Providing he doesn't try anything foolish.

**TEGAN:**

Where's Sofia?

**THE KILLER:**

Miss Cozzi is making a few last minute adjustments. Our portal isn't quite complete. But soon... soon...

**TEGAN:**

You won't get away with this.

**THE KILLER:**

Tad clichéd, don't you think?

**TEGAN:**

Says the masked killer sitting around listening to creepy music boxes!

**THE KILLER:**

(SIGH) A relic of youth. Present from my father. Or one of the servants, I can't quite remember. I find it... relaxing.

FX: FROM THE VENTILATION SHAFT, A METALLIC THUD.

**THE KILLER:**

What's that? Another of your pathetic companions, no doubt. Spying on us from the vents.

**TEGAN:**

I came alone.

**THE KILLER:**

An obvious lie.

FX: SUDDENLY, THE VENT COVER COMES FLYING OFF, AND IT CLATTERS TO THE GROUND.

**DOLL:**

Will you be my friend? Ma-ma. Ma-ma.

**TEGAN:**

What the heck is that?

**JOE:**

(DISBELIEF) It's Baby Chuckles...

FX. THE KILLER FIRES HIS BLASTER AT THE DOLL, IT EXPLODES.

**THE KILLER:**

Correction: it was Baby Chuckles. Now—

FX: THE VENT STARTS RUMBLING AS MORE AND MORE DOLLS COME RUSHING FORWARD.

**THE KILLER:**

What the—

**JOE:**

Hundreds of them!

**TEGAN:**

They don't look too pleased about you shooting their pal.

**DOLLS (DOZENS OF 'EM):**

Ma-ma! Ma-ma! Will you be my friend? I love you lots and lots.  
Ma-ma! Ma-ma! etc. etc.

FX: THE DOLLS COME POURING OUT OF THE VENT. THE PITTER-PATTER OF DOZENS OF TINY FEET ON THE GROUND.

**THE KILLER:**

No! Get away from me! No!

FX: ZZZZAPP! THE KILLER SHOOTS MORE OF THE DOLLS — THEY EXPLODES IN SHOWERS OF SPARKS.

**DOLL:**

(SLOWING DOWN) Will... you... be... my... friiiiiend?

FX: NOW THE DOLLS ARE CLAMBERING ALL OVER THE KILLER.

**DOLLS:**

Ma-ma! Ma-ma! Will you be my friend! We'll be friends forever!  
Ma-ma! Ma-ma!

(NOTE: THE DOLLS VOICES CONTINUE UNDER THE FOLLOWING)

**THE KILLER:** (MUFFLED BY THE DOLLS)

Get them off me! Get them off me!

FX: THE KILLER DROPS HIS BLASTER.

**TEGAN:**

Joe! He's dropped his blaster! Grab it!

FX: JOE GRABS THE BLASTER AND SCRAMBLES ACROSS THE ROOM.

**THE KILLER:** (MUFFLED BY THE DOLLS)

Aaagh! Can't... move...

FX: MORE METALLIC THUDS FROM THE VENT.

**JOE:**

We should go. There's more of them!

FX: THE DOCTOR POPS HIS HEAD OUT OF THE VENT.

**DOCTOR:**

Only us!

**TEGAN:**

Doctor! How did you- [know to come here]

**DOCTOR:**

The Bioscan. Invasive, but very handy. (OVER HIS SHOULDER)  
It's alright, everyone. It's safe.

FX: THE DOCTOR CLIMBS DOWN FROM THE VENT, AND IS FOLLOWED  
QUICKLY BY SUPERINTENDENT GALGO, NYSSA AND ADRIC.

**THE KILLER:** (MUFFLED BY THE DOLLS)

Get these things off me!

**GALGO:**

Told you it would work.

**ADRIC:**

It was Superintendent Galgo's idea to use the dolls.

**NYSSA:**

I was sceptical at first, but... I must say..

**GALGO:**

They're pretty fearsome when they gang up. Now then...  
Shoo! The lot of you! Shoo!

FX: THE DOLLS STILL MILL AROUND.

**GALGO:**

I said... (ALIEN ROAR) Shoo!!

FX. THE DOLLS SQUEAL AND SCAMPER AWAY.

**GALGO:**

The cleaning droids will love me today.

**DOCTOR:**

And now that we have the killer.. Let's find out who he really  
is, shall we? Time to take off the mask...

FX: THE DOCTOR REMOVES THE KILLER'S MASK – IT COMES OFF WITH A  
METALLIC SCCHHIING!

**EVERYONE:**

(GASP)

**GALGO:**

Angelo Mazzini?!

(MUSICAL SEGUE.)

CUT TO:

**Scene 65: INT. MAZZINI VILLA - STUDY**

FX: THE SAME AS BEFORE, BUT A FEW MOMENTS LATER. ANGELO MAZZINI IS NOW HANDCUFFED, AND TALKING ONCE AGAIN IN HIS ALAN BENNETT VOICE.

**ANGELO:**

You think you're a right clever so-and-so, don't you, Doctor?

**DOCTOR:**

Well, I try...

**TEGAN:**

But how did you know Angelo was the killer? He's meant to be dead!

**DOCTOR:**

I couldn't be certain until I saw his timeship's log. It showed a recent trip to 1944 and his journey to present-day Argentia. But it also showed that he had travelled ten years into his own future.

**GALGO:**

That's illegal!

**DOCTOR:**

But not impossible.

**NYSSA:**

Why would he do that?

**DOCTOR:**

My guess is that after inheriting his father's fortune, he wanted to see how things would turn out. And he didn't like what he saw.

**ANGELO:**

It was my family. We've never been especially close-knit, but when there was nine-billion at stake..

**ADRIC:**

What did they do?

**ANGELO:**

It was a massacre. I got poisoned by Uncle Frank. He met with an industrial accident, courtesy of Aunt Maria. She got crushed by a falling piano, thanks to her own sons, Peter and Paul.

**TEGAN:**

And what happened to them?

**ANGELO:**

Nothing. They became billionaires. Two of the dullest people you could ever hope to meet, rolling in money. I couldn't stand for that.

**DOCTOR:**

So you travelled back to the present and you killed them first.

**ANGELO:**

That's right. It was me or them. Surely you must understand that!

**ADRIC:**

But I saw you get shot. By you!

**ANGELO:**

Yes – I had to be invisible.

**DOCTOR:**

That's it! As soon as the Superintendent analysed the ashes, Argentia's database would register Angelo as deceased – he'd no longer be traceable via the Bioscan...

**ANGELO:**

The freedom to move about the station, undetected.

**TEGAN:**

And murder your whole family. But why? You could have just taken the money and run. Why kill all of them? Frank was the only one who would harm you.

**ANGELO:**

Oh, I couldn't take that chance. (BEAT) Besides. You met them. They were awful. And I'm no mass murderer. Peter killed Paul, and I'd have let Peter live if he'd kept his trap shut.

**DOCTOR:**

Of course. You used the painting to frame them. (BEAT) No pun intended.

**ANGELO:**

Only for as long as it took for me to finish off the others.

**ADRIC:**

But wait a moment. If you shot yourself, how can you travel forward in time to find out what happens in the future?

**DOCTOR:**

He's right. The paradox. It's only being kept at bay because the station is still on lockdown. As soon as that ends, you'll die.



**ANGELO:**

Oh, I've already planned for that, Doctor. And I'd love to explain it further, but I'm afraid I must dash. (TO ADRIC) Come here, you!

FX: SCUFFLE AS ANGELO GRABS ADRIC.

**ADRIC:**

Ah! Doctor!

**TEGAN:**

Adric!

**DOCTOR:**

Let go of him!

**GALGO:**

Give it up, Angelo. You've not even got a blaster anymore.

**ANGELO:**

Who needs a blaster when you have a communicator?

FX: FIZZ OF A COMMUNICATOR.

**ANGELO:**

Sofia. Beam us aboard.

**GALGO:**

No!

FX: SHIMMERY, NOT TOO STAR-TREKY TRANSMAT SOUND. ADRIC AND ANGELO VANISH.

**NYSSA:**

Adric!

**TEGAN:**

Where did they go?

**DOCTOR:**

My guess? His Time Ship. Angelo and Sofia must have designed some sort of escape route, a way to get past the station's shields. And that can only mean one thing. We need to go to the field generator – and quickly!

CUT TO:

**Scene 66: INT. TIMESHIP**

FX: FWWUUUP AS ADRIC AND ANGELO APPEAR IN THE TIMESHIP. THERE'S A DEEP, OMINOUS DRONE SOUND IN THE BACKGROUND. SOFIA IS TINKERING WITH SOME SORT OF DEVICE – RATCHETING AND SOLDERING THINGS. IT'S ALL VERY MILLENNIUM FALCON.

**ANGELO:**

(URGENT) Gun! Where's the gun?

**SOFIA:**

Next to the tool box.

FX: ANGELO GRABS THE GUN.

**SOFIA:**

Why do you- ["need a gun", SHE SEES ADRIC] What's he doing here?

**ANGELO:**

Things didn't quite go to plan.

**SOFIA:**

(SIGHS) We said no hostages. We need to make a clean getaway, remember?

FX: ADRIC GETS TO HIS FEET.

**ADRIC:**

The station is on lockdown. There is no getaway.

**ANGELO:**

Well, maybe not for your friends. But Sofia's awful clever when it comes to this sort of thing.

**SOFIA:**

I'm recalibrating the timeship's temporal drive so it'll line up with the wormhole we've engineered. (BEAT) Darling, could you pass the screwdriver?

**ANGELO:**

Which one?

**SOFIA:**

Philips head. No, not that one, the one next to it.

**ANGELO:**

It's a bit tricky while I'm pointing this gun.

**SOFIA:**

Honestly. What is it with men and multitasking? Adric... that is your name, yes?

**ADRIC:**

Yes...

**SOFIA:**

Could you pass me the screwdriver?

**ADRIC:**

Why should I?

**SOFIA:**

Because if you don't Angelo will have no option but to shoot you.

**ANGELO:**

And though it may come as a surprise, I can't stand the sight of blood.

CUT TO:

**Scene 67: INT. FIELD GENERATOR – CONTROL DECK**

FX: ATMOS – THINK THE BRIDGE OF A BATTLE SHIP. THE HEAVY DRONE OF THE DISPLACEMENT FIELD BENEATH EVERYTHING. A DOOR SLIDES OPEN, AND THE DOCTOR, NYSSA, TEGAN, GALGO AND JOE ENTER.

**GALGO:**

Here we are, Doctor. The control deck.

**NYSSA:**

What is it you're looking for, exactly?

**DOCTOR:**

The field fabricator.

FX: THE DOCTOR PACES ACROSS THE ROOM. HE BEGINS TAPPING BUTTONS AND TURNING DIALS – LOTS OF SCI-FI Bleeps, squeaks and bleeps.

**DOCTOR:**

Yes... thought as much.

**TEGAN:**

Doctor?

**DOCTOR:**

Someone must have broken in here and created a quantum tear in the field. Microscopic. It would have added maybe a fraction of a second to the temporal difference. But just enough so that when the time came...

**JOE:**

They could escape?

**DOCTOR:**

Exactly. They can turn that tear into a wormhole and get through the field.

**GALGO:**

But then we can just follow them, can't we?

**DOCTOR:**

It's not that easy. Once they close the wormhole behind them, it won't be like closing a door. More like closing it, locking it, and bricking it up. Argentia would be cut off in time, with no way out.

**TEGAN:**

Trapped?

**DOCTOR:**

Forever. That was their plan all along. By killing himself, Angelo could sneak around the station undetected. But that would create a paradox. The only thing he could do to stop it was seal off the station and everyone on board.

**TEGAN:**

So he really didn't have to kill anyone? He could have just taken the money and run? Left them all trapped here?

**DOCTOR:**

What can I say? Angelo clearly has a few family issues.

**JOE:**

And now we're trapped.

**DOCTOR:**

Not – necessarily.

FX: THE DOCTOR TAKES THE DIOTHYNE CRISTAL FROM HIS POCKET.

**JOE:**

What is that?

**DOCTOR:**

A diothyne crystal. The last one left. The rest were disintegrated by the quantum tear – that's why Adric and I couldn't find anymore. I should have known! I should have guessed something was wrong, there and then. (BEAT) This is one of the hardest minerals in the universe. A molecular density like no other. And just the thing I need to focus some of the field energy on the tear. (BEAT) Hold this for me, would you, Superintendent? (BEAT) And try not to drop it.

**GALGO:**

(GRUMPY) Got it.

**DOCTOR:**

Thank you. Now...

FX: THE DOCTOR BEGINS LIFTING THE COVER FROM THE CONTROL PANEL.

**DOCTOR:**

(EFFORT) If I can just... remove... this... (STRAINING WITH EFFORT)

FX: THE COVER COMES OFF THE CONTROL PANEL.

**DOCTOR:**

There!

FX: HE PLACES THE PANEL DOWN ON THE GROUND.

**DOCTOR:**

What – have – we – here?

FX: SUDDEN SHOWER OF SPARKS.

**DOCTOR:**

Ah!

**GALGO:**

Does he know what he's doing?

**NYSSA:**

He's a Time Lord. That technology must be like an abacus to him.

FX: THE DOCTOR IS LEANING INTO THE CONTROL PANEL – SO THE ACOUSTIC SHOULD SOUND BOXED IN, A BIT TINNY.

**DOCTOR:** (HEAD INSIDE THE PANEL)

Thank you for the vote of confidence, Nyssa, but I'm not sure I'd go that far. Humans do love their wires and cables. Finding the right one is often like finding a noodle in a bowl of spaghetti. (BEAT) Crystal.

**GALGO:**

Not really, nothing's clear to me...

**DOCTOR:** (HEAD INSIDE THE PANEL)

Pass me the crystal.

**GALGO:**

Oh. Sure.

FX: GALGO PASSES THE CRYSTAL TO THE DOCTOR.

**DOCTOR:**

Thank you. Now. If I just uncouple this...

FX: THE DOCTOR DETACHES SOMETHING INSIDE THE CONTROL PANEL.

**DOCTOR:** (HEAD INSIDE THE PANEL)

And put the crystal... here...

FX: HE ATTACHES THE CRYSTAL, AND TAKES A STEP BACK.

**DOCTOR:**

We should probably take a step back...

**TEGAN:**

How far?

**DOCTOR:**

Fifty or sixty miles should do it, but seeing as we have neither the time nor the space we'll have to settle for a few feet. (BEAT) If I'm right, that crystal is about to channel a concentrated burst of energy towards the tear, sealing it shut before Angelo can escape.

**JOE:**

And if you're not?

**DOCTOR:**

It'll widen the wormhole until the entire station is sent tumbling into some other, random part of the universe. Such as a black hole. Or the path of an enormous comet.

**GALGO:**

Great.

**DOCTOR:**

Here goes nothing.

FX: THE DOCTOR PULLS A LEVER. NERVOUS BEAT.

**NYSSA:**

Did it... work?

FX: SUDDEN, SURGING SOUND, RISING IN PITCH.

**DOCTOR:**

Wait for it...

FX: THE SURGING SOUND HITS A CERTAIN PITCH AND PEAKS.

**DOCTOR:**

Yes! It's worked!

**GALGO:**

(BREATHES OUT)

**JOE:**

Doctor, you're a genius.

**DOCTOR:**

Let's not hang out the bunting just yet. They still have Adric. And if they attempt to leave Argentia... (DRIFTS OFF)

**TEGAN:**

What?

**DOCTOR:**

Angelo's paradox will finally catch up with him. He'll die.

**GALGO:**

Fine by me.

**DOCTOR:**

Superintendent, I may be many things, but judge, jury and executioner I'm not. He should face formal justice, here on Argentia.

FX: THE DOCTOR WALKS TOWARDS THE EXIT.

**NYSSA:**

Where are you going?

**DOCTOR:** (RUNNING OUT)

To stop Angelo Mazzini, before it's too late.

CUT TO:



**Scene 68: INT. TIMESHIP**

FX: SOFIA FINISHES OFF PREPARING THE WORMHOLE – LAST BIT OF TINKERING, SOLDERING.

**SOFIA:**

Finished. The wormhole should be fully functional now.

**ANGELO:**

Excellent.

**ADRIC:**

What will happen to me?

**SOFIA:**

You're coming with us. Unfortunately.

**ANGELO:**

At least, until then next stop.

**ADRIC:**

And then...? (LOOONG BEAT) You're going to kill me, aren't you?

**ANGELO:**

Please... look at it from our perspective, young man. One of the reasons we're sealing off the station is so that no-one will ever find out what we did. We can't have any stragglers. It's not part of the plan.

FX: FROM OUTSIDE THE TIMESHIP, THE MUFFLED THUMP-THUMP-THUMP OF SOMEONE BANGING AGAINST THE WALL.

**DOCTOR:** (MUFFLED, OUTSIDE)

Open up!

**ADRIC:**

It's the Doctor!

**SOFIA:**

(SARCASTIC) Great, him again.

**ANGELO:**

Turn on the comms.

FX: SOFIA TAPS A BUTTON, THE COMMS CRACKLES TO LIFE.

**ANGELO:**

It's no use trying to stop us, Doctor.

FX. WE CUT TO OUTSIDE.

**Scene 69: EXT. TIMESHIP PORT**

**FX:** WE'RE NOW ON THE OTHER SIDE OF THE WALL.

**SOFIA:** (D.)

We just want to leave as peacefully as we can.

**DOCTOR:**

I'm afraid you can't do that.

**ANGELO:** (D.)

Why not?

**DOCTOR:**

I fixed the tear in the displacement field.

**ANGELO:** (D.)

What?!

CUT TO:

**Scene 70: INT. TIMESHIP**

**SOFIA:**

(SOTTO) He's bluffing.

**ANGELO:**

(SOTTO) Must be.

**SOFIA:**

(SOTTO) There's no way he could have fixed it. Unless...

**ANGELO:**

(SOTTO) Unless what?

**DOCTOR: (D.)**

Unless he used a dense mineral lens to focus a concentrated burst of field energy onto the tear?

**SOFIA:**

No...

**ADRIC:**

You had it all mapped out, didn't you?

**ANGELO:**

Quiet.

**ADRIC:**

You prepared for every eventuality...

**ANGELO:**

Be. Quiet.

**ADRIC:**

Except the Doctor.

**DOCTOR: (D.)**

I can't let you activate your ship.

**SOFIA:**

You can't stop us.

**DOCTOR: (D.)**

You're right. But I can ask you to see sense. If you try to open that wormhole, the paradox will kill Angelo. He'll die from the very shots he fired so many hours ago.

**ANGELO:**

You're lying! (BEAT) He's lying, isn't he?

**SOFIA:**

I... I don't know.

**ANGELO:**

What do you mean, you don't know? You're meant to be the expert!

**SOFIA:**

If he fixed the tear...

**ANGELO:**

Exactly. If.

**ADRIC:**

I wouldn't chance it, if I was you.

**ANGELO:**

I thought I asked you to button it, young man.

**SOFIA:**

Angelo. Darling. Maybe he's right. Maybe we shouldn't do this.

**ANGELO:**

Don't be so daft. In a split second we could be free, and we'd be billionaires...

**SOFIA:**

But if he's right...

**DOCTOR: (D.)**

Please. Angelo. Listen to her.

**ANGELO:**

Nice try, Doctor. You must think I were born yesterday.

**DOCTOR: (D.)**

No!

FX: ANGELO PULLS A LEVER. SUDDEN WHIRRING, SWIRLING SOUND, GROWING LOUDER AND LOUDER.

**ANGELO:**

It's happening! It's really happening! Sofia. Hold my hand.

**SOFIA:**

Angelo – I'm scared...

**ANGELO:**

There's nothing to be scared of, love.

FX: THE WHIRRING, SWIRLING SOUND BUILDS AND BUILDS – THEN SUDDENLY CUTS OFF. BEAT.

**ANGELO:**

What?

FX: ZAP-ZAP! THE BLASTER SHOTS HIT ANGELO.

**ANGELO:**

(SCREAMS)

FX: FIERY 'WHOOF' AS HE'S CONSUMED BY THE INCINERATOR BEAM. A SHOWER OF ASHES FALLS TO THE GROUND WHERE ANGELO WAS STANDING.

**SOFIA:**

(SOBBING) Nooooo!

**ADRIC:**

Hang on Doctor! Opening the hatch... now!

FX: ADRIC RUSHES TO THE HATCH AND OPENS IT.

**DOCTOR:**

Adric!

**ADRIC:**

Doctor!

FX: SUPERINTENDENT GALGO ENTERS THE TIMESHIP.

**GALGO:**

Where did he [go]...

FX: SIZZLE OF ASHES.

**DOCTOR:**

(VERY POETIC) Ashes to ashes, dust to dust...

**GALGO:**

(CRASS) Looks like we'll be needing a bucket. (BEAT) Sofia Cozzi... you're under arrest.

MUSIC: SEGUE.

**Scene 71: EXT. THE PLEASURE GARDENS**

FX: THE DOCTOR, NYSSA, ADRIC, SUPERINTENDENT GALGO AND ZALEB 5 MAKE THEIR WAY TOWARDS THE TARDIS.

**GALGO:**

Doctor – thank you so much for your help.

**DOCTOR:**

Don't mention it.

**GALGO:**

And as for the whole mix-up, me arresting you, you being in the cells-

**DOCTOR:**

Honestly. I've been in dingier cells, and in far worse company. Do give my regards to Bernard, won't you?

**GALGO:**

I shall.

**ZALEB 5:**

Doctor. On behalf of the residents of Argentia, I would just like to thank you for bringing this awful series of events to a close.

**DOCTOR:**

Yes, well-

**ZALEB 5:**

This farewell was brought to you by the Cap'n's Table Seafood Bistro. Book now for Mother's Day, Independence Day, Independence Day 2, Thanksgiving, Christmas, Mega-Christmas and Kwanza.

**DOCTOR:**

Thank you all the same, but we really should be going. (BEAT) Adric! Nyssa!

FX: ADRIC AND NYSSA APPROACH.

**NYSSA:**

Coming, Doctor.

**DOCTOR:**

Where's Tegan?

CUT TO:

**Scene 72: EXT. PLEASURE GARDEN**

FX: ELSEWHERE IN THE GARDEN, A SHORT DISTANCE AWAY. TEGAN AND JOE TALKING.

**TEGAN:**

So... I guess this makes you a billionaire?

**JOE:**

Apparently.

**TEGAN:**

How does that feel?

**JOE:**

Weird. Very weird.

**TEGAN:**

And what will you do now?

**JOE:**

Honestly? No idea. You?

**TEGAN:**

Oh... I'll keep on travelling, I guess.

**JOE:**

Because, you know... if you ever felt like staying put...

**TEGAN:**

What do you mean?

**JOE:**

Well, if you got tired of travelling. If you wanted to stay a while...

**TEGAN:**

Is that an offer?

**JOE:**

A suggestion. Or maybe we could go somewhere else. A quick jaunt back to Paris. I hear the 1920s were kind of fun.

**TEGAN:**

(ALMOST TO HERSELF) You could take me to Heathrow...

**JOE:**

We could go anywhere you like.

LONG PAUSE – TEGAN'S REALLY THINKING ABOUT IT.

**NYSSA:** (SHOUTING, OFF)  
Tegan!

THE PAUSE CONTINUES.

**TEGAN:**  
(A SHADE UNDECIDED) I'm flattered, Joe. Really I am. And don't think I'm not tempted...

**ADRIC:** (SHOUTING, OFF)  
Te-gan!

**TEGAN:**  
But my friends need me. (BEAT) Goodbye, Joe.

**JOE:**  
Goodbye, Tegan. Happy landings.

FX: TEGAN WALKS AWAY. IN THE DISTANCE, THE TARDIS DOOR CLOSES.  
THE TARDIS DEMATERIALISES.

MUSIC: END TITLES.